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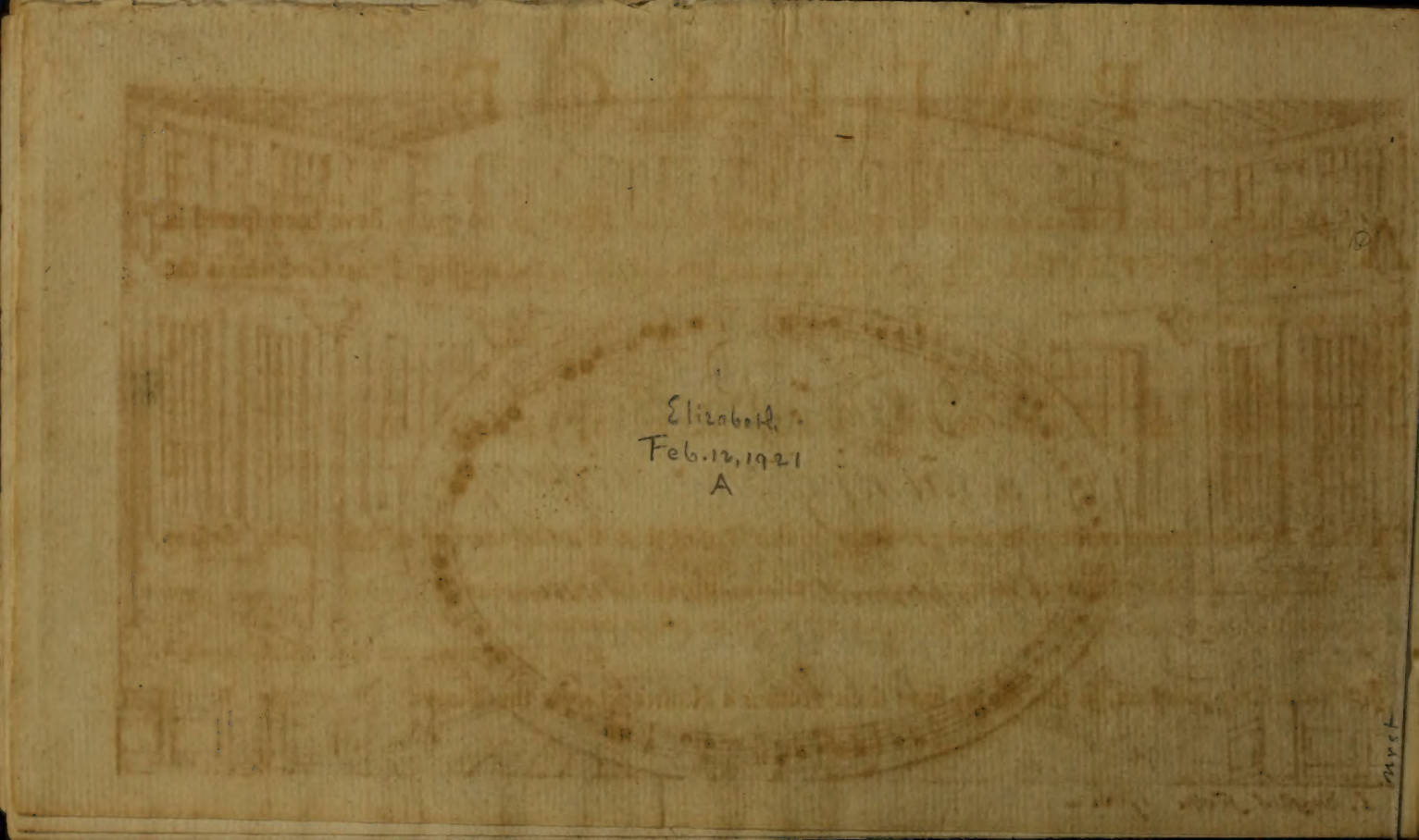
GUY ROWLAND PHELPS,

SIMSBURY.

I. Sanford Sculp. 1783.


Elizabeth
Feb. 12, 1921
A

PREFACE.

AS the design of this Publication was to serve the interest of social Worship, no pains have been spared in collecting a set of Psalm Tunes, Hymns and Anthems, best adapted to the worship of that God who is the author of Harmony.

ADVERTISEMENT.

THE Author having made alterations in some of the Tunes that were given out of his hands, desires that those who have received former Copies, would conform to this Publication.

American Compositions, in this Book, have their Author's Names set over the Tunes.

In Forming and Tuning the Voice.

LET Learners begin with the Eight Notes, and be careful to give each a true and diſtinct ſound. Singers often fail in pronouncing the Names of the Notes; a medium between *me* and *mi* is moſt agreeable, and likewiſe between *fa* and *faw*, and between *la* and *law*. It is not ſo eſſential that the Names of Notes ſhould be ſpoken plain, as it is that they ſhould be ſounded round, eaſy and graceful.

Great care ſhould be taken to avoid ſounding through the noſe, or blowing the breath through the teeth. High Notes ſhould be ſounded ſoft but not faint, and low notes ſhould be ſounded full but not harſh; notes ſhould be ſtruck and ended ſoft, gently ſwelling the middle of each ſound, unleſs contradicted by the mark of diſtinction.

Accent, and propriety of expreſſion, is eſpecially neceſſary to be attended to. Obſerve that a Bar of Common Time being divided into four equal parts; a Bar of Treble Time, three and a Bar of Compound Time, into ſix equal parts, the firſt and third parts of a bar of Common Time, the firſt of Treble Time, and the firſt and fourth of Compound Time, ought to be adapted to the accent of the words, and in ſinging, the accented parts ſhould be ſounded fuller than the unaccented parts.

Regard

Regard ſhould be had to the words to ſing loud or ſoft as the words require. The Muſic ſhould bend to the words and not the words to the muſic. Some words are not to be ſpoken as they are ſpelt; many words ending with y ſhould be pronounced as ending with e or the ſhort i, ſuch as lofty, eternity, &c. but not where it ſpoils the ſenſe, as in ſanctify, magnify, my, thy, &c.

There are ſeveral graces in Muſic, commonly uſed by individuals, ſuch as the trill, turn, tranſition, &c. which I have omitted, as the principal grace that can be uſed in common ſchools, is to ſing with eaſe and life, and with hearts deeply affected with a ſenſe of the great truths we utter. Muſic, thus performed, of all things on earth, bears the neareſt reſemblance to the employment of heaven.

GENERAL REMARKS.

The order in which the parts are placed is, firſt the baſs, then tenor, counter and treble. There are ſeven diſtinct ſounds in nature, five of which are whole tones, and the others half tones, all above or below being the ſame in effect only higher or lower. The uniſon, third, fifth, ſixth and eights, are called Concords; the ſecond, fourth and ſeventh are called Diſcords. In regulating mi by flats, which are added by one at a time, a fourth above or fifth below, coming in that order they firſt ſtrike the five whole notes, and then the two half notes, which are made whole ones by the foregoing flats. In regulating mi by ſharps, which are added by one at a time, a fifth above or fourth below, coming in that order they firſt ſtrike the two half notes, and then the others which are made half notes by the foregoing ſharps, and thus mi may be driven into any of the ſeven letters by flats or ſharps.

N. B. Flats take the place where mi was before added; and ſharps the place where mi is, when added.

Treble

Treble Time is derived from common time, and thoſe figures uſed as marks of the different moods, ſhow the proportion they bear to common time; the upper figure ſhows the number of notes that fill a bar in that mood, and the under figure ſhows the number of the ſame kind that fill a bar in common time. For inſtance; the firſt mood marked thus $\frac{3}{2}$ the 3 ſhows that three notes fill a bar in that mood, and the 2 ſhows that they are ſuch notes that two of them fill a bar in common time, the ſame proportion may be ſeen in all the moods; hence the propriety of thoſe figures for marks of the moods. Likewiſe the fourth mood of common time is properly marked with the figures $\frac{3}{4}$

Notes driven through the bar ſhould not be ſpoken as two diſtinct notes when ſung by note. In beating of time it is not very material what motion a perſon uſes if it be but a true movement, by which he can count both notes and reſts. All author's agree that reſts are marks of ſilence of the ſame length in time as the notes for which they ſtand, and immediately contradict it by ſaying that a ſemibreve reſt fills a bar in all moods of time; to prevent ſuch inconſiſtencies I have ſet a dot or point at the right hand of a reſt, which anſwers the ſame purpoſe as at the right hand of a note.

Either tune or words repeated ſhould be ſounded ſomewhat louder ſo as to give freſh life to the muſic. All notes going to one ſyllable ſhould be ſung with the lips and teeth aſunder, and if poſſible, at one breath.

Hymr

Hymn for BUCKLAND.

2. WHICH of the bright celeſtial throng,
With love ſo warm and heart ſo ſtrong,
Dares languiſh on a croſs?
Who can leave liberty for chains,
Abandon extacy for pains?
What Angel fortitude ſuſtains
Th' ineſtable loſs.
3. He ſaid, and death-like ſilence reign'd,
Deep was their awe, the radient band
The mighty taſk declin'd;
At length heaven's Prince the ſilence broke
And ardent thus the Sire beſpoke,
None but thy Son can ward the ſtroke,
Then let the taſk be mine?
4. Mine be the feeble infant ſtate;
Mine, in return for love, be hate;
A manger be my throne;
Pain, when thy glory calls, is bliſs;
When man's in danger torture's peace;
Shame praiſe a paradiſe th' abyss,
Then yield thy darling Son.
5. Th' Almighty ſmil'd aſſent,
Loud was the ſhout that ether rent,
All heaven was in a maze?
Go, my lov'd image, ſaid the Sire,
Be born in anguiſh to expire,
Earth triumph, Angels ſtrike the lyre
To everlaſting praiſe.

Hymn for CHRISTMAS.

2. THROUGH Bethlehem city in Jewry it was
That Joſeph and Mary together did paſs,
And for to be taxed when thither they came,
Since Cæſar Auguſtus commanded the ſame,
Then let us be merry, &c.
3. But Mary's full time being come as we find,
She brought fourth her firſt-born to ſave all mankind;
The inn being full for this heavenly gueſt
No place there was found where to lay him to reſt,
Then let us be merry, &c.
4. But Mary, bleſt Mary, ſo meek and ſo mild,
Soon wrapp'd in ſwadlings this heav'nly child,
Contented ſhe laid him where oxen do feed,
The great God of nature approv'd of the deed,
Then let us be merry, &c.
5. To teach us humility all this was done,
Then learn we from hence haughty pride for to ſhun;
A manger's his cradle, who came from above.
The great God of mercy, of peace and of love,
Then let us be merry, &c.
6. Then preſently after the ſhepherds did ſpy,
Vaſt numbers of Angels to ſtand in the ſky,
So merrily talking, ſo ſweet they did ſing,
All glory and praiſe to our heavenly king.
Then let us be merry caſt ſorrow away,
Our Saviour Chriſt Jeuſs was born on this day.

Hymn for INVITATION.

2. HO ye needs, come in welcome,
God's free bounty glorify;
True belief and true repentance,
Every grace that brings us nigh,
Without money,
Come to Jesus Christ and buy.

3. Let not conscience make you linger,
Nor of fitness fondly dream,
All the fitness he requireth,
Is to feel your need of him;
This he gives you,
'Tis the spirits glimm'ring beam.

4. Agonizing in the garden,
Lo your Maker prostrate lies,
On the bloody tree behold him,
Hear him cry before he dies,
It is finish'd,
Sinners will not this suffice.

5. Lo th' incarnate God ascended,
Pleads the merits of his blood,
Venture on him, venture freely,
Let no other trust intrude.
None but Jesus
Can do helpless sinners good.

6. Saints and angels join in concert,
Sing the praises of the Lamb,
While the blissful seats of Heaven,
Sweetly echo with his name.
Hallelujah,
Sinners here may do the same.

Hymn for JUBILEE.

2. THE gospel trumpet hear:
The news of heavenly grace,
Ye happy souls draw near,
Behold your Saviour's face;
The year of Jubilee is come,
Return to your eternal home.

3. Extol the Lamb of God,
The all-atoneing Lamb;
Redemption in his blood,
Throughout the world proclaim:
The year of Jubilee is come,
Return ye ransom'd sinners home.

Hymn for SALSBURY.

2. NOTHING have I, Lord, to pay,
Nor can thy grace procure,
Empty send me not away
For I, thou know'st, am poor,
Dust and ashes is my name,
My all is sin and misery,
Friend of sinners, spotless Lamb,
Thy blood was shed for me.

3. Without money, without price,
I come, thy love to buy,
From myself I turn my eyes,
The chief of sinners I;
Take O take me as I am,
And let me loose myself in thee,
Friend of sinners, spotless Lamb,
Thy blood was shed for me.

Hymn For SUNDAY.

2. COuntless bands of angels glorious,
Cloath'd in bright etherial blue,
Strait the sound of Christ victorious,
From their silver trumpets flew.
Christ triumphant, &c. &c.
Rises conqueror o'er the tomb.

3. See, my friends, is that the Saviour
Who was crowned with the thorns,
Glorious majesty and power,
Now his sacred head adorns.
Hallelujah, &c.
That dear head no more shall bleed.

4. Is that he who dy'd on Calvary,
That was pierced with the spear,
Clad with countless suns of glory,
See he rises through the air,
Hallelujah, &c.
Zion's mourners now rejoice.

INDEX.

Tunes Names.	Page.
Aurora,	29
Andover,	44
America,	10
Bridgewater,	28
Bolton,	47
Buckland,	50
Bath,	48
Bedford,	37
Branford,	11
Buckingham,	18
Byford,	39
Babylon,	74
Briſtol,	78
Ballon,	79
Cambridge,	52
Cheſter,	35
Colcheſter,	12
Columbia,	32
Chatham,	16
Chriſtmas Hymn,	18
Durham,	48
Death's Alarm,	58
Dreſden,	43
Enfield,	76
Falmouth,	64
Framingham,	14
Friendſhip,	69
Flanders,	81
Guilford,	37
Greenfield,	25
Georgia,	73
Hebron,	83
Invitation,	45
Jubilee,	8
Ketery,	17
Laindon,	84
Landaff,	33
Lebanon,	13
Litchfield,	42
Liſbon,	75
Majeſty,	80
Norwich,	26
Norfolk,	48
Newcaſtle,	51
Newport,	84
Plymouth,	28
Philadelphia,	46
Poland,	75
Pittsfield,	59
Pſalm 19	54
24	38
33	34
34	36
46	19
Pſalm 90	53
95	5
Roxbury,	41
Royalton,	57
Repentance,	64
Rain-bow,	77
Sunday,	56
Sunderland,	60
Sutton,	8
Stafford,	5
Saliſbury,	9
Stroud,	26
Trumbull,	7
Virginia,	45
Warwick,	27
Worthington,	40
Willington,	15
Wakefield,	20
Weſtfield,	55
Waſhington,	30
Windham,	81
York,	49
Yarmouth.	6

ANTHEMS.

Holy Lord God Almighty,	65
Is there not an appointed,	27
O that mine eyes	61

WORDS for BRISTOL.

1. The lofty pillars of the ſky,
And ſpacious concave rais'd on high,
Spangled with ſtars, a ſhining frame,
Their great original proclaim.

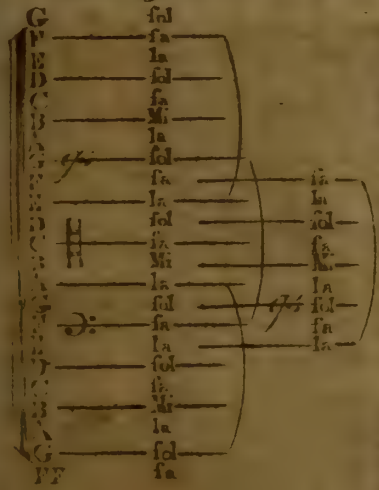
2. The unwearied ſun from day to day,
Pours knowledge on his golden ray,
And publiſhes to ev'ry land,
The work of an Almighty hand.

3. Soon as the evening ſhade prevail,
The moon takes up her wondrous tale.
And nightly to the liſt'ning earth,
Repeats the ſtory of her birth.

4. Whilſt all the ſtars that round her burn,
And all the planets in their turn,
Confirm the tidings as the roll,
And ſpread the truth from pole to pole.

5. What though in ſolemn ſilence all,
Move round this dark terreſtial ball;
What though no real voice nor ſound,
Amid the radient orbs be found.

6. In reaſon's ear they all rejoice,
And utter forth a glorious voice,
Forever ſinging as they ſhine,
The hand that made us is divine.



The *g*, called the G cliff, always standing upon the second line is properly used in treple.

This character 𝄡 is called the C cliff, standing upon the middle line, and used by some Authors; in counter:

This character 𝄢 is called the F cliff, standing upon the fourth line, and used only in bass.

By the above scale we lern how the diffrent parts in Musick; pitch together.

N.B. The right-hand stave in this scale shows the propriety of using the *g* cliff in my upper part, and in this Book it is used in the three upper parts.

Transposition of B-Mi &c

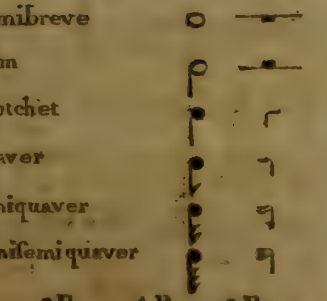
When there is neither a flat nor a sharp set at the beginning of a tune, Mi is in _____B.
But,
If B be flat, Mi is in _____E.
If B and E, Mi is in _____A.
If B, E, and A, Mi is in _____D.
If B, E, A and D, Mi is in _____G.
If B, E, A, D and G, Mi is in _____C.

If F be sharp, Mi is in _____F.
If F and C, Mi is in _____C.
If F, C and G, Mi is in _____G.
If F, C, G and D, Mi is in _____D.
If F, C, G, D and A, Mi is in _____A.

Having found Mi, the master note for the others, observe the following rule, Viz.

Above Mi, twice fa, fol, la, ascending,
Below Mi, twice la, fol, fa, descending,
Then comes Mi in either way.

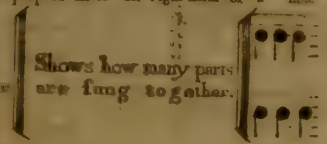
Notes, Rests.

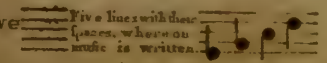


Rests are marks of silence, of the same length in time as the notes for which they stand

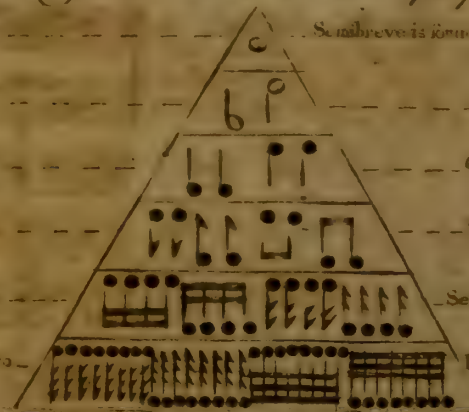
The rests of two, four and eight bars, are designed in musick for the organ.

N.B. A dot or point at the right hand of a rest answers the same purpose as at the right-hand of a note





2. Scale of Notes and their proportions. Characters. Explanations. Examples.



Characters.	Explanations.	Examples.
The Mark of Distinction	Being set over a note, denotes it is to be pronounced as distinct and emphatic as poſſible.	
Repeat	Shows the tune is ſung over again from the note over which it is placed to a double bar or cloſe.	
Figures 1,2,	Shews that the note under figure 1, is ſung before the repeat, and the note under figure 2, after paſſing that under figure 1, but if tyed together with a tie both are ſung after the repeat.	
	Signifies the conclusion or end of a tune.	

Ledgerline	Is added where notes aſcend or deſcend a line beyond the ſtave.	
Flat, ♭	At the left hand of a note, flats it half a tone.	
Sharp, ♯	At the left-hand of a note raiſes it half a tone.	
	Flats and ſharps are more fully explained in the Introduction.	
Natural, ♮	At the left-hand of a note which is made flat or ſharp by the governing flats or ſharps at the beginning of a tune, reſtores it to its primitive ſound.	
Slur,	Drawn over or under ſeveral notes, as are ſung to one ſyllable.	
Single bar,	Divide the time according to the meaſure note of the movement.	
Double bar.	Shows the end of a ſtrain.	
Figure, 3	Over or under any three notes, ſhows they are founded as quick as two ſuch notes without the figure 3.	
Dot or point, •	At the right-hand of a note makes it half as long again, a ſemibreve equal three minims.	

Common Time

First	C	Common time is measured by even numbers or beats, in each bar, as two four, the first mood has a semibreve for a measure note, containing that or other notes or rests equal to it in a bar, which is performed in the time of four seconds, or while you may leisurely tell 1, 2, 3, 4, counting 1, 2, with the hand or foot down and 3, 4, with it up.
Second	¢	Has the same measure-note as the first mood, and beat in the same manner only a third quicker.
Third	𝅗𝅥	Has the same measure-note, and sung as quick again as the first mood; two beats in a bar one down the other up.
Fourth	2/4	Has a minim for a measure-note; crotchets beat as minims in the third mood only a third quicker.

Triple Time

First	3/2	Treple time is measured by odd numbers or threes. The first mood has a pointed semibreve for a measure note, containing that or other notes or rests equal to it in a bar, and commonly sung in the time of three seconds, two beats down and one up.
Second	3/4	Has a pointed minim for a measure note, and beat in the same manner as the first mood, only a third quicker.
Third	3/8	Has a pointed crotchet for a measure-note, and sung a third quicker than the second mood and beat in the same manner.

Compound Time

First	6/4	Contains six crotchets in a bar and sung in the time of two seconds, two equal beats, one down the other up.
Second	6/8	Contains six quavers in a bar, and beat as the first mood of compound time, only a third quicker.

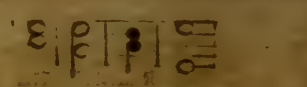
N,B. The hand falls at the Beginning of every single bar in all moods of time.

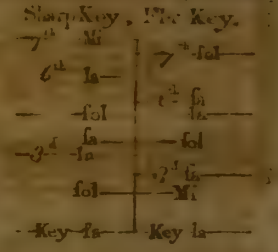
Explanation.

Examples.

These notes are called notes of Syncopation, or Driving of notes, by reason the bar or beating of Time falls in the middle, or within some part of a Semibreve, minim &c. or when notes are driven till the Time falls even again; the Hand or Foot being either put down or up while the note is sounding.

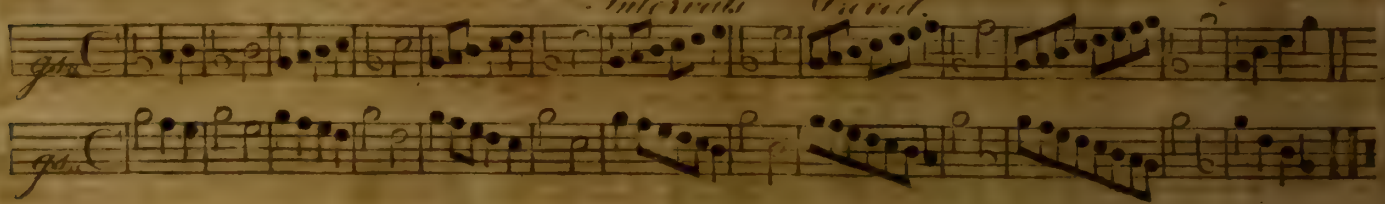
Choosing notes, are when one stands directly over another, and one only to be sung by the same Voice.



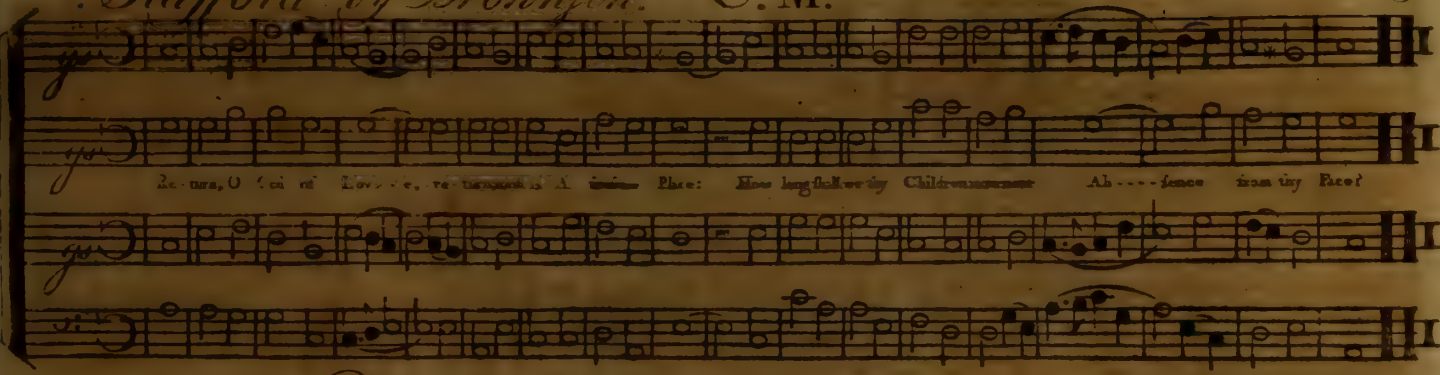


A Key in Music, is the principal and governing tone.
There are but two natural primitive keys in Music, Viz. C the sharp key, and A the flat key. No tune can be formed, rightly and truly but on one of these two keys, except the Mi Le transposed by flats or sharps, which bring them to the same affect as the two natural keys, The last note in the bass is the key note, which is next above or below Mi if above it is a sharp key, if below Mi it is a flat key. or in other words, if the last note in the bass is named fa it is a sharp key. and if la it is a flat key.
In the sharp key. (which is cheerful) every third, sixth and seventh, is half a tone higher than in the flat and mournful key.

In raising and falling the notes, between Mi and fa and la and fa is but half the distance as between the other notes.



Salford by Brownfon. C.M.



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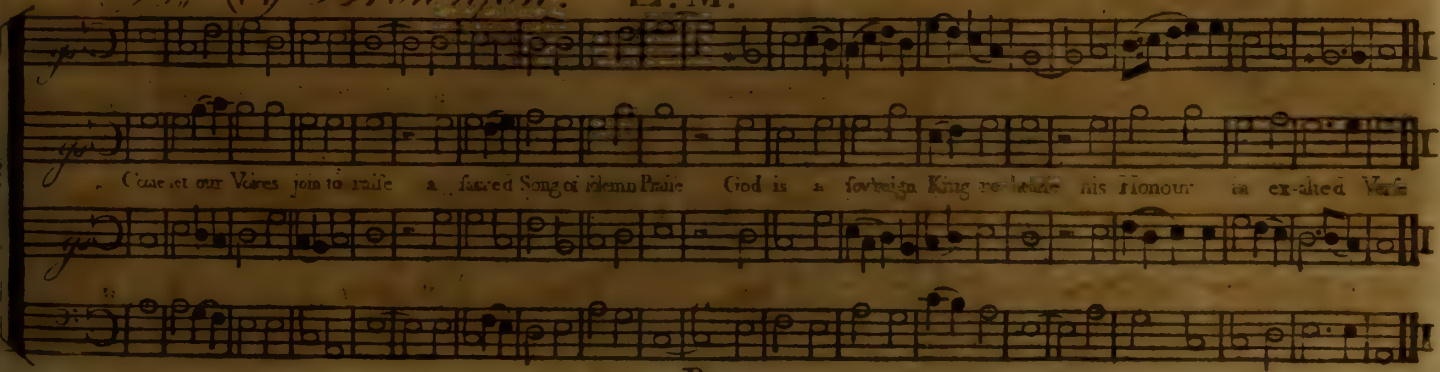
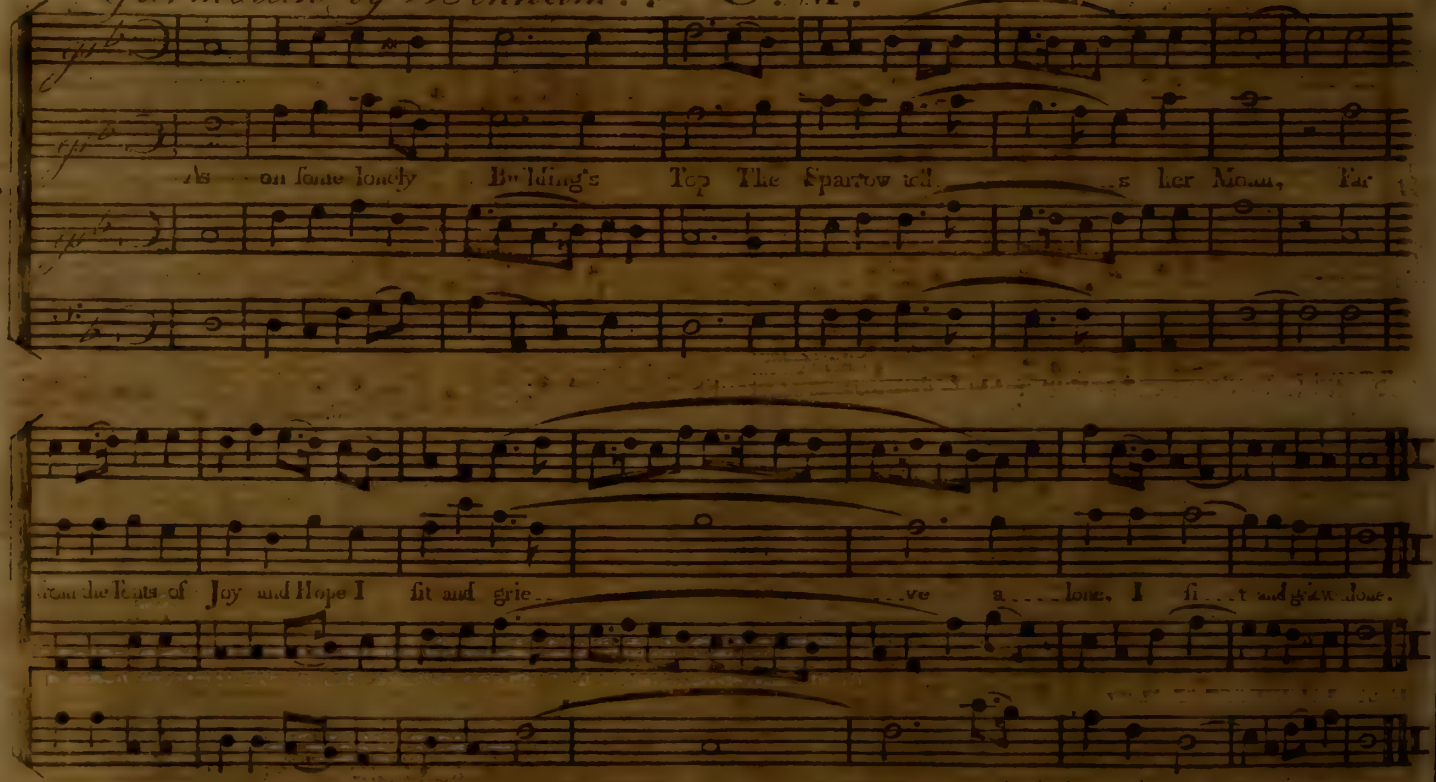
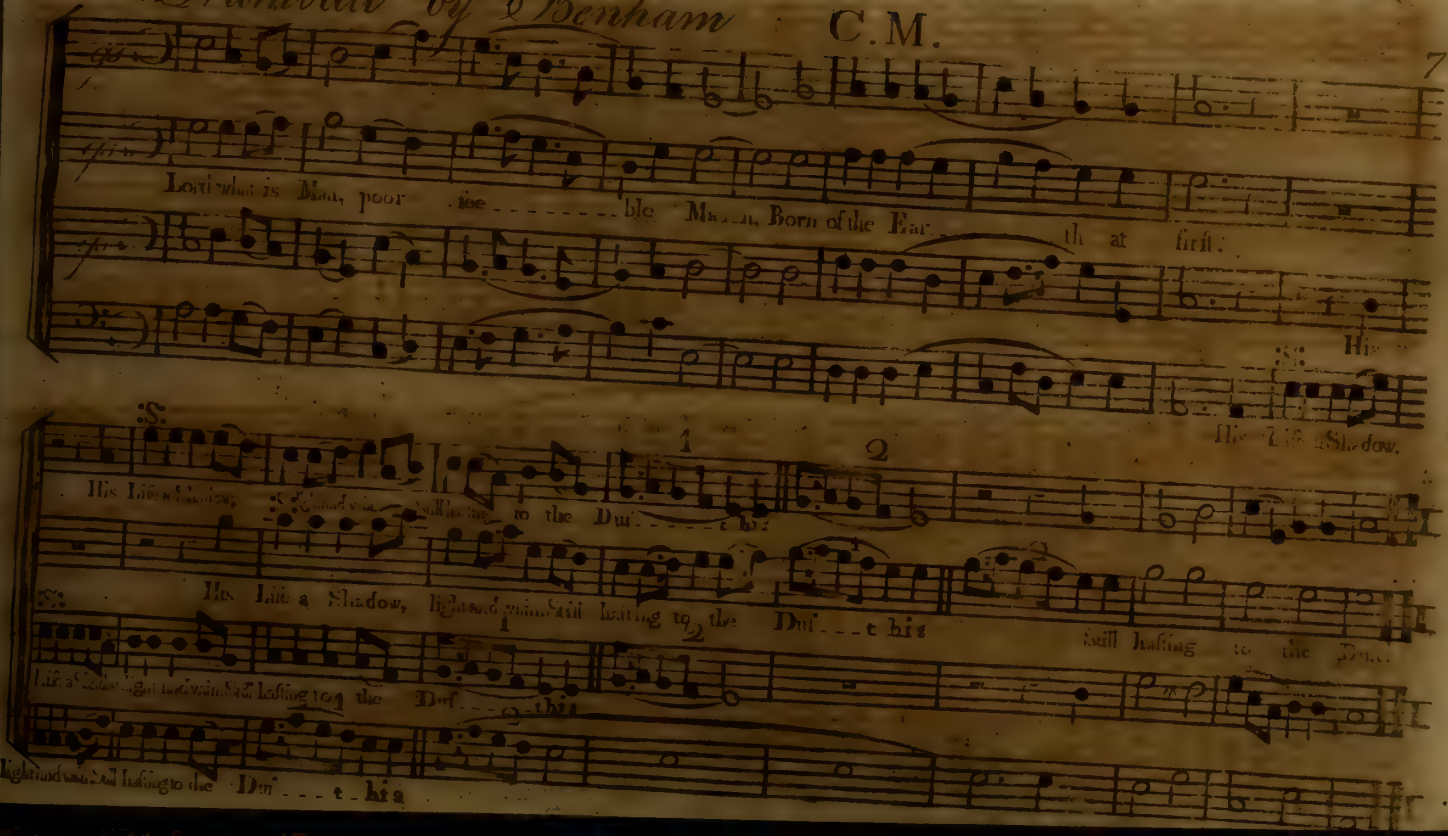


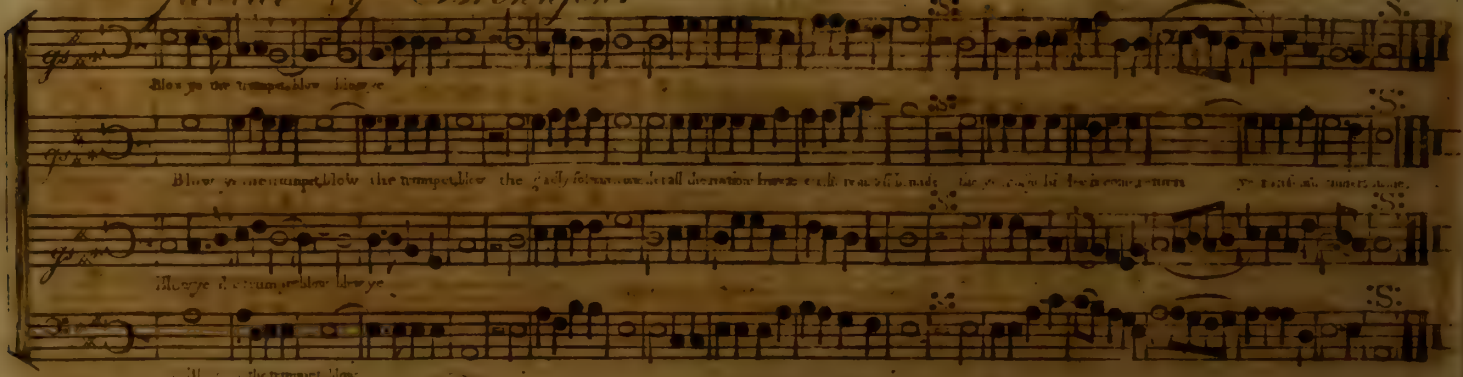
Yarmouth by Benham. C.M.



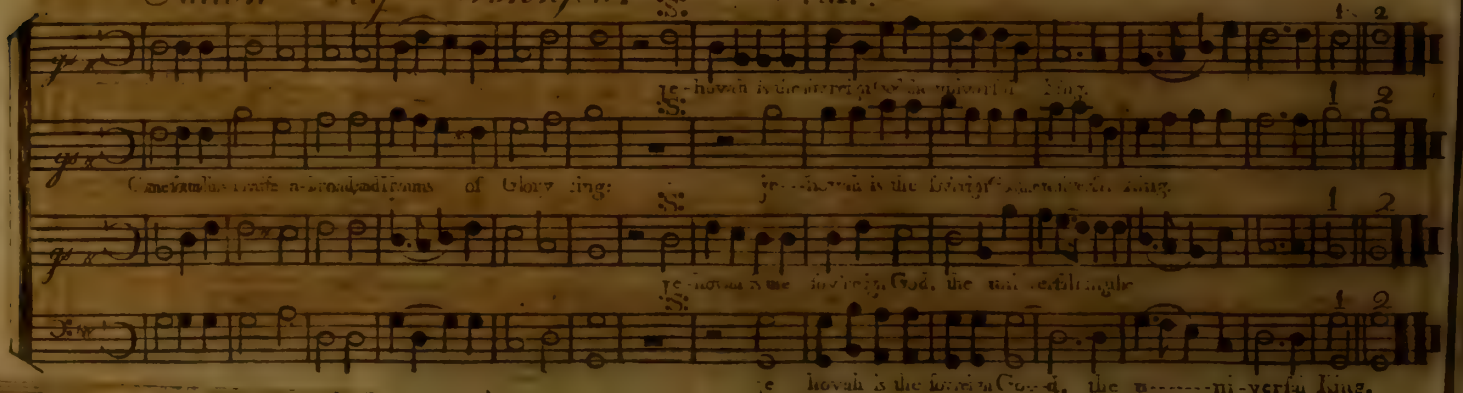
Trumbull by Benham C.M.

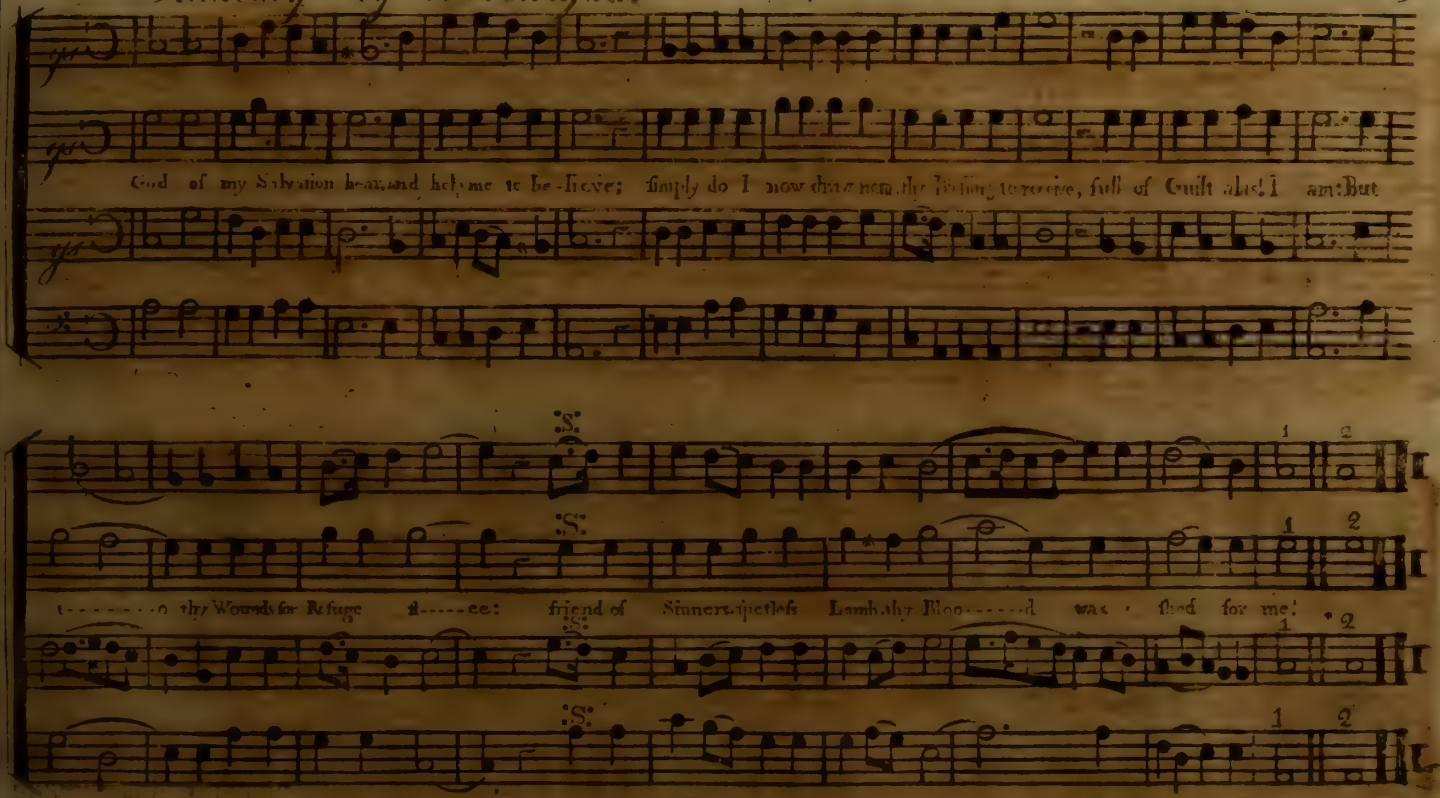


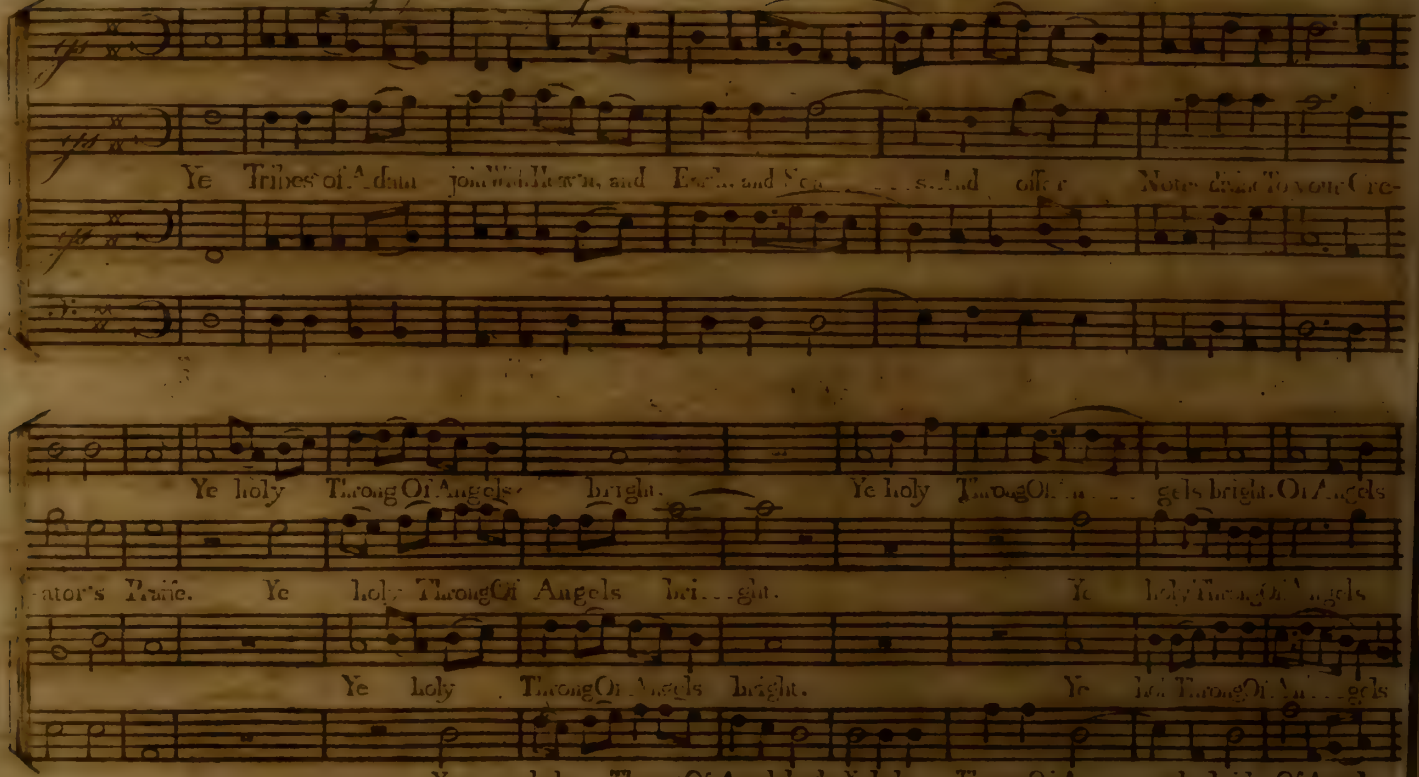
Jubilee by Brownson. P.M.

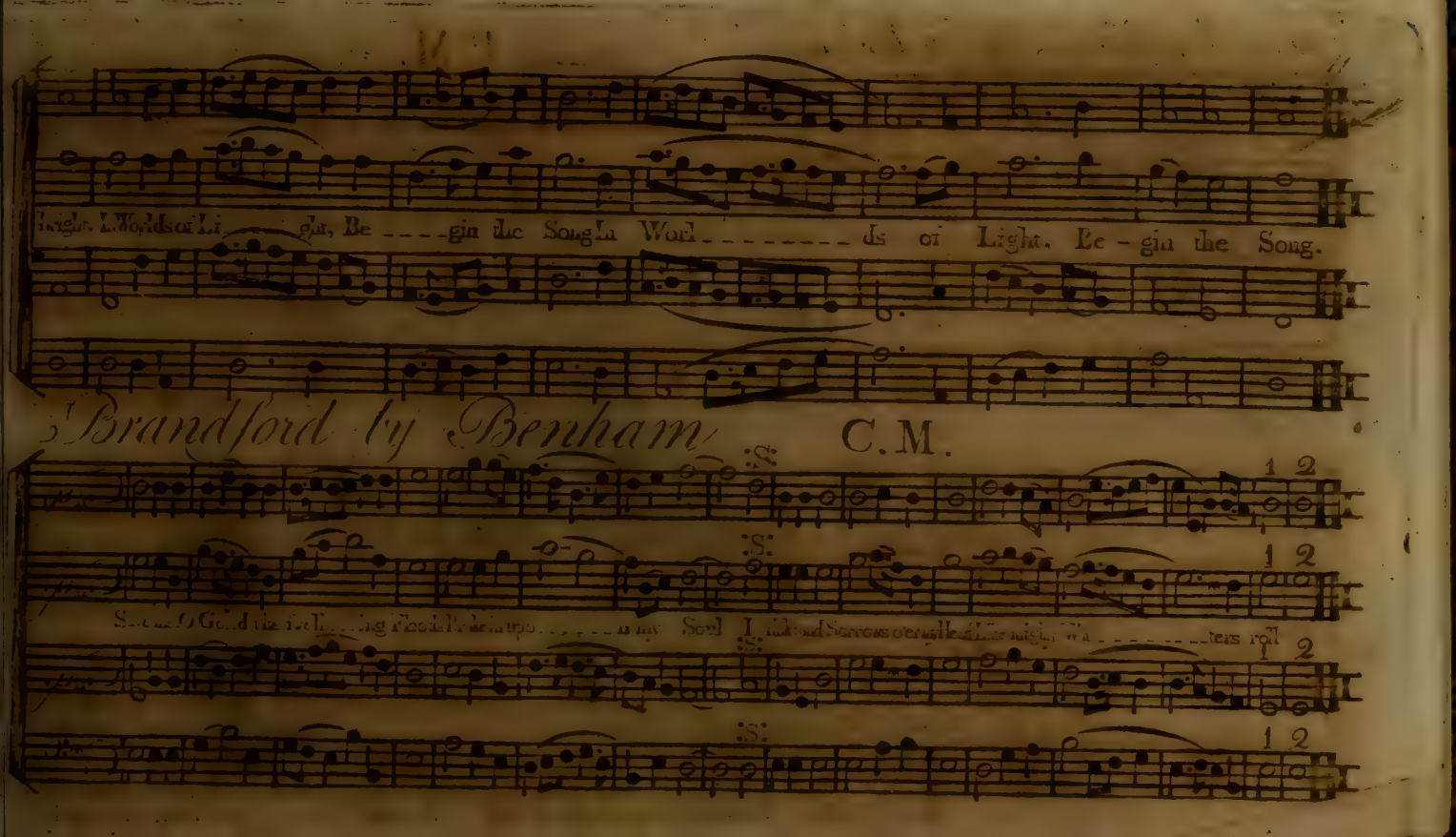


Sutton by Brownson. S.M.

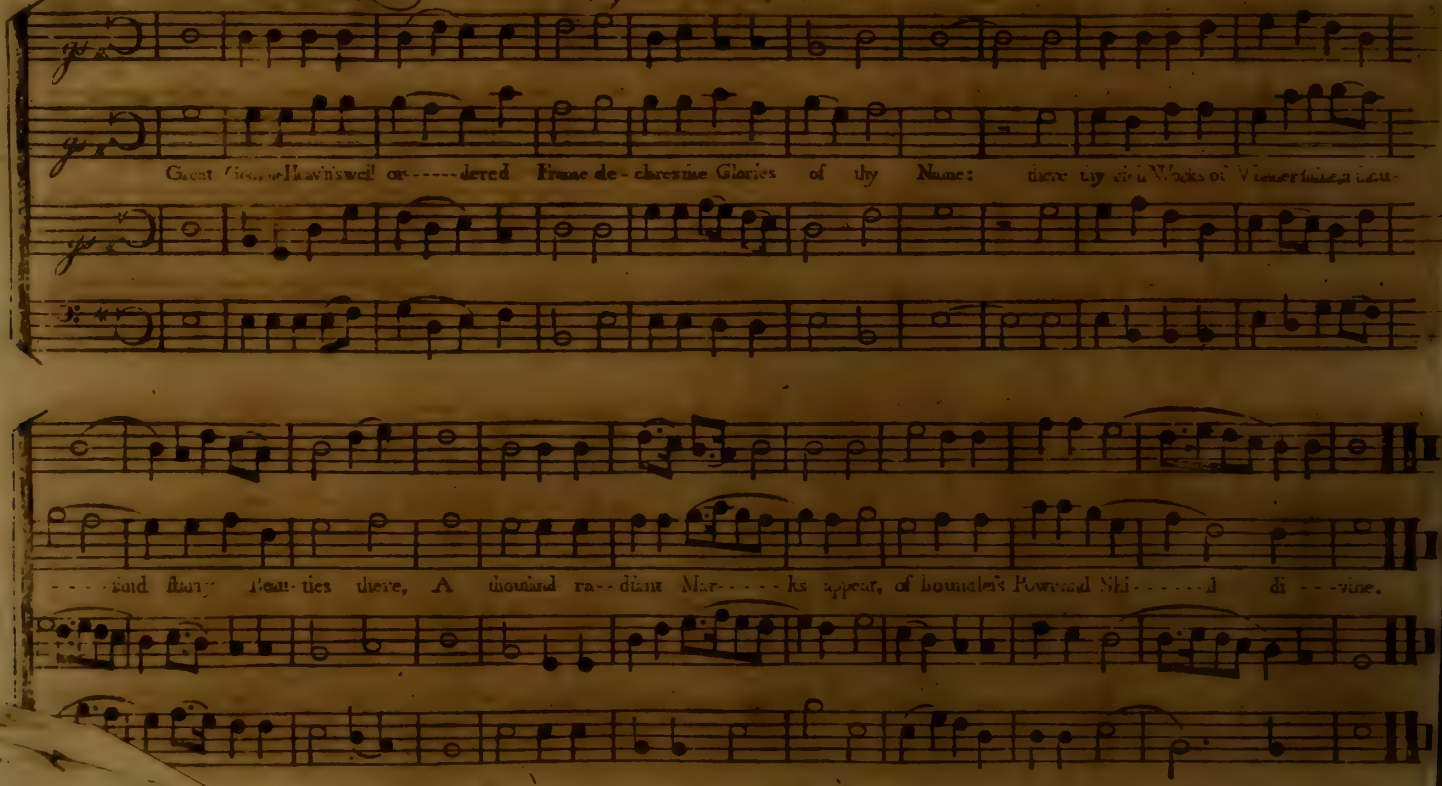



God of my Salvation hear, and help me to be-lieve: simply do I now draw near thy Mercy to receive, full of Guilt alas! I am: But
t-------o thy Wounds for Refuge f-----ee: friend of Sinners, spotless Lamb, thy Blo-------d was shed for me!


Ye Tribes of Adam join With Heaven, and Earth and Sea ... s. And offer Notes divine To your Cre-
Ye holy Throng Of Angels bright. Ye holy Throng Of An ... gels bright. Of Angels
-ator's Praise. Ye holy Throng Of Angels bri ... ght. Ye holy Throng Of Angels
Ye holy Throng Of Angels bright. Ye holy Throng Of An ... gels
Ye holy Throng Of Angels bright, Ye holy Throng Of An ... gels bright, Of Angels


Bright, In Worlds of Li - ght, Be - - - gin the Song In Worl - - - - - - - - ds of Light. Be - gin the Song.
Brandford by Benham
C.M.
1 2
1 2
1 2
1 2

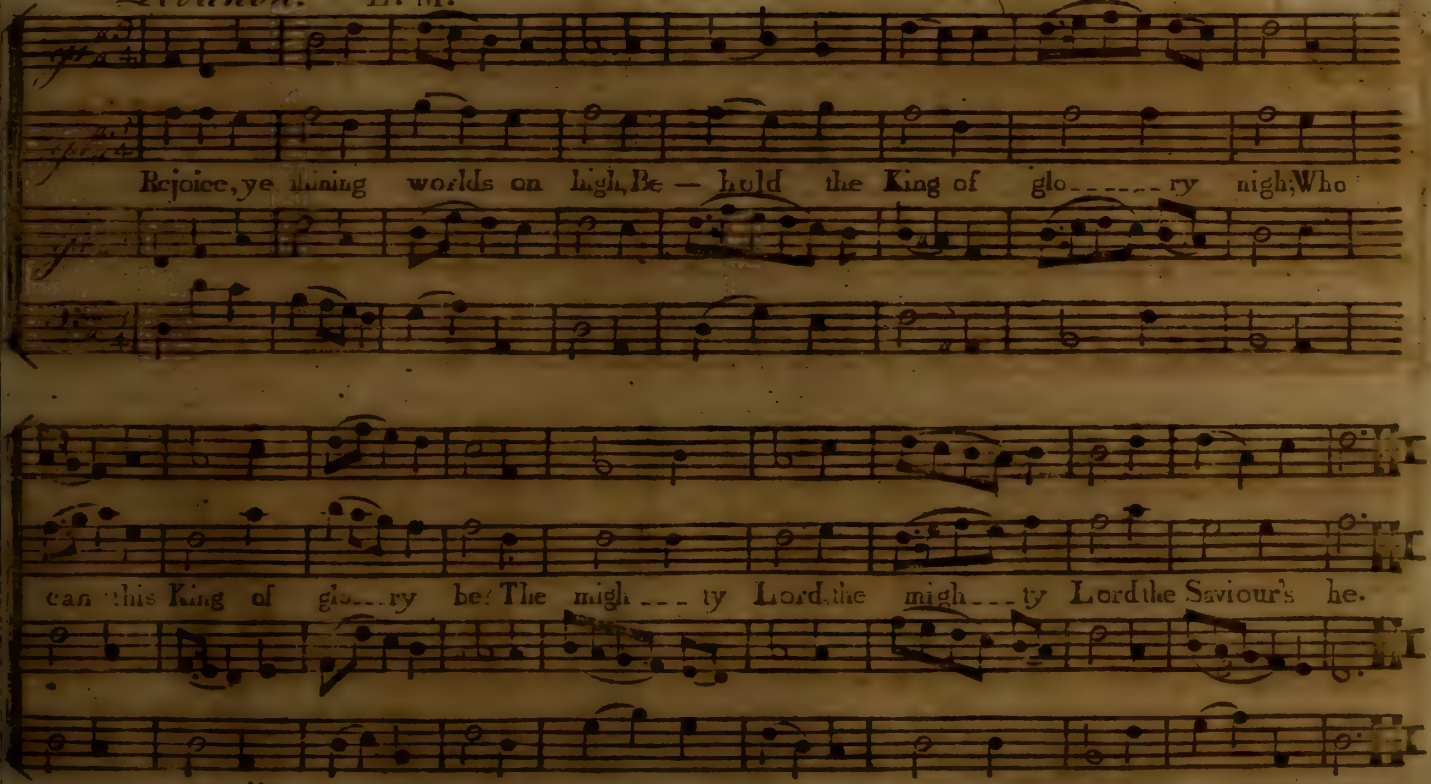
Colchester by Brownson. P.M.



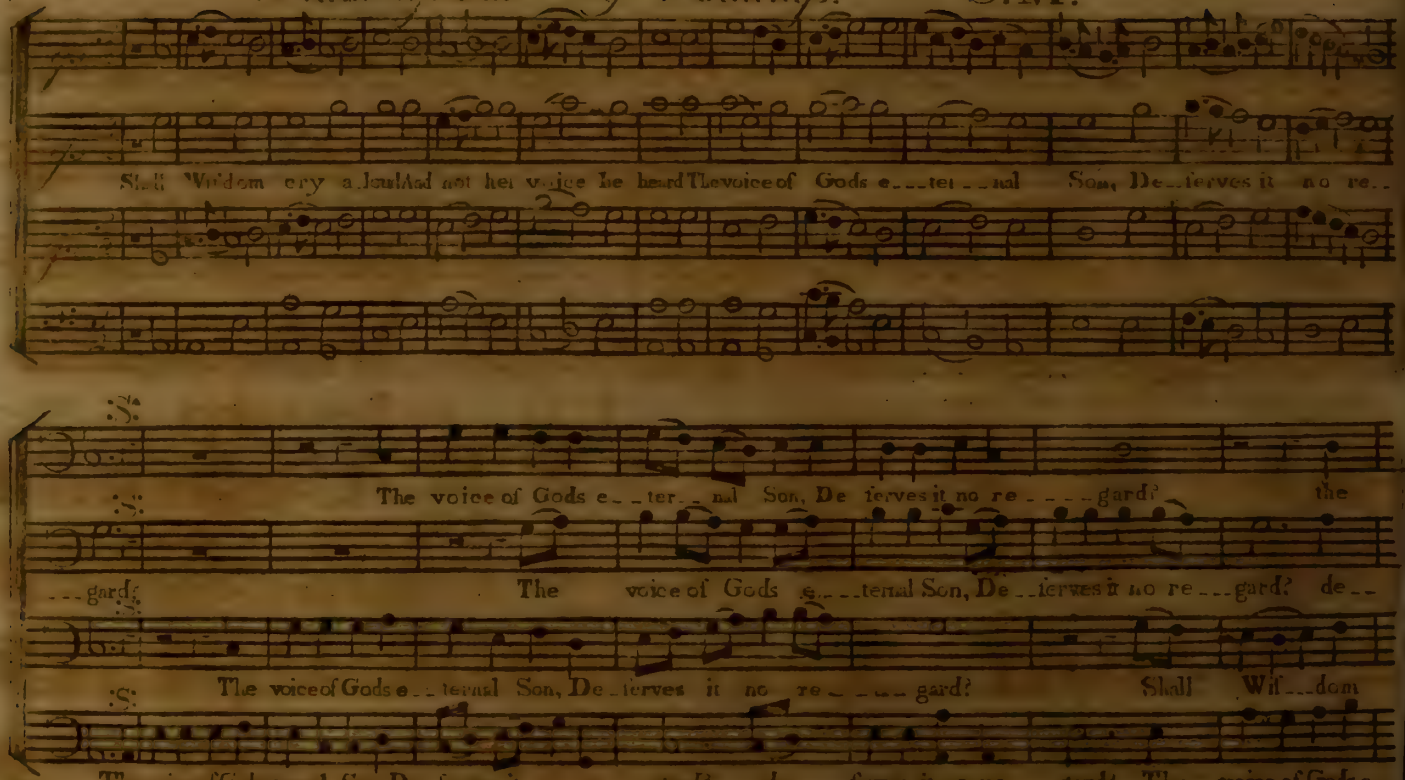
Great God, the Heav'n's well or-----dered Frame de-clares the Glories of thy Name: there thy rich Works of Wonder shine, a thou-

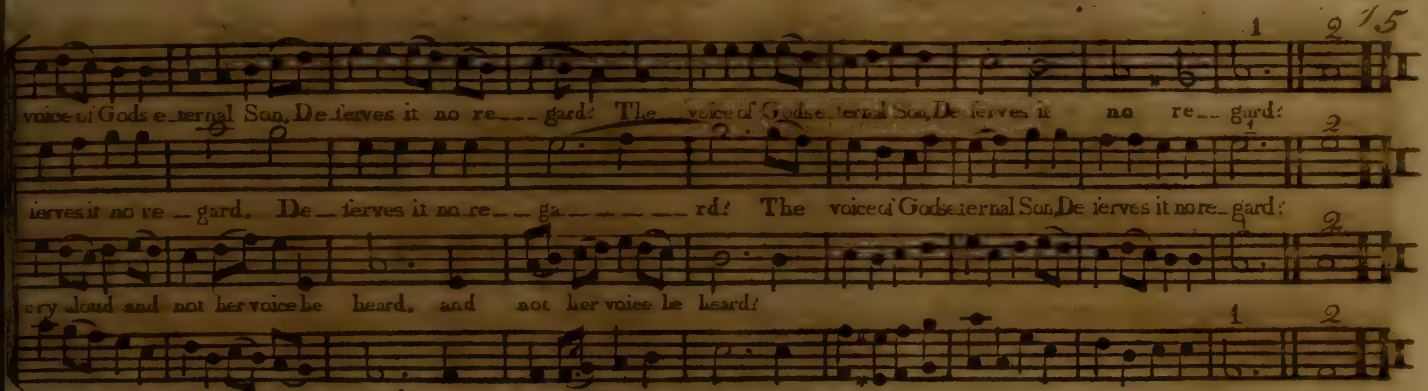
----sand stamp Beau-ties there, A thousand ra--diant Mar-----ks appear, of boundless Power and Ski-------l di---vine.

Lebanon. L. M.

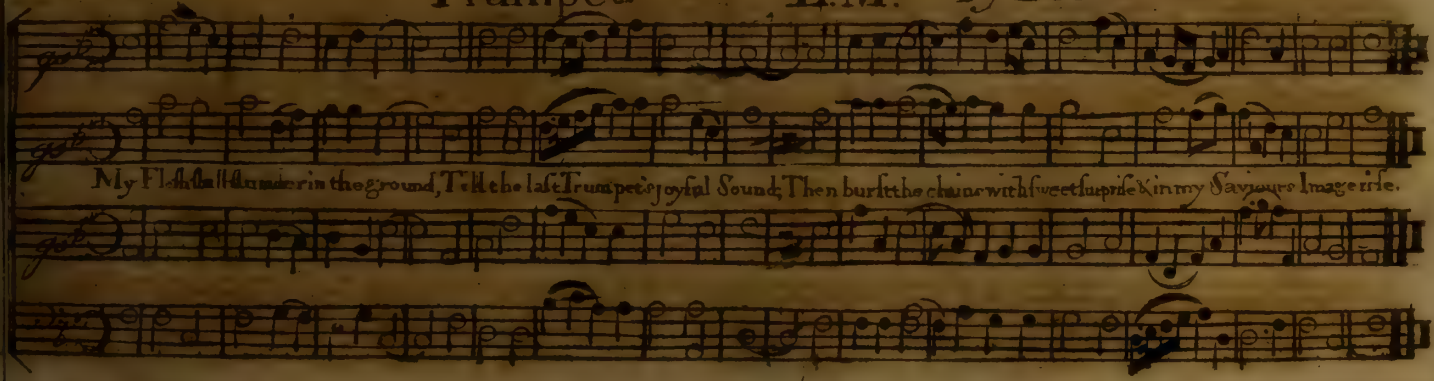

Rejoice, ye shining worlds on high, Be — hold the King of glo_____ry nigh; Who
can this King of glo___ry be? The migh___ty Lord, the migh___ty Lord the Saviour's he.

Framingham by Billings. S.M.

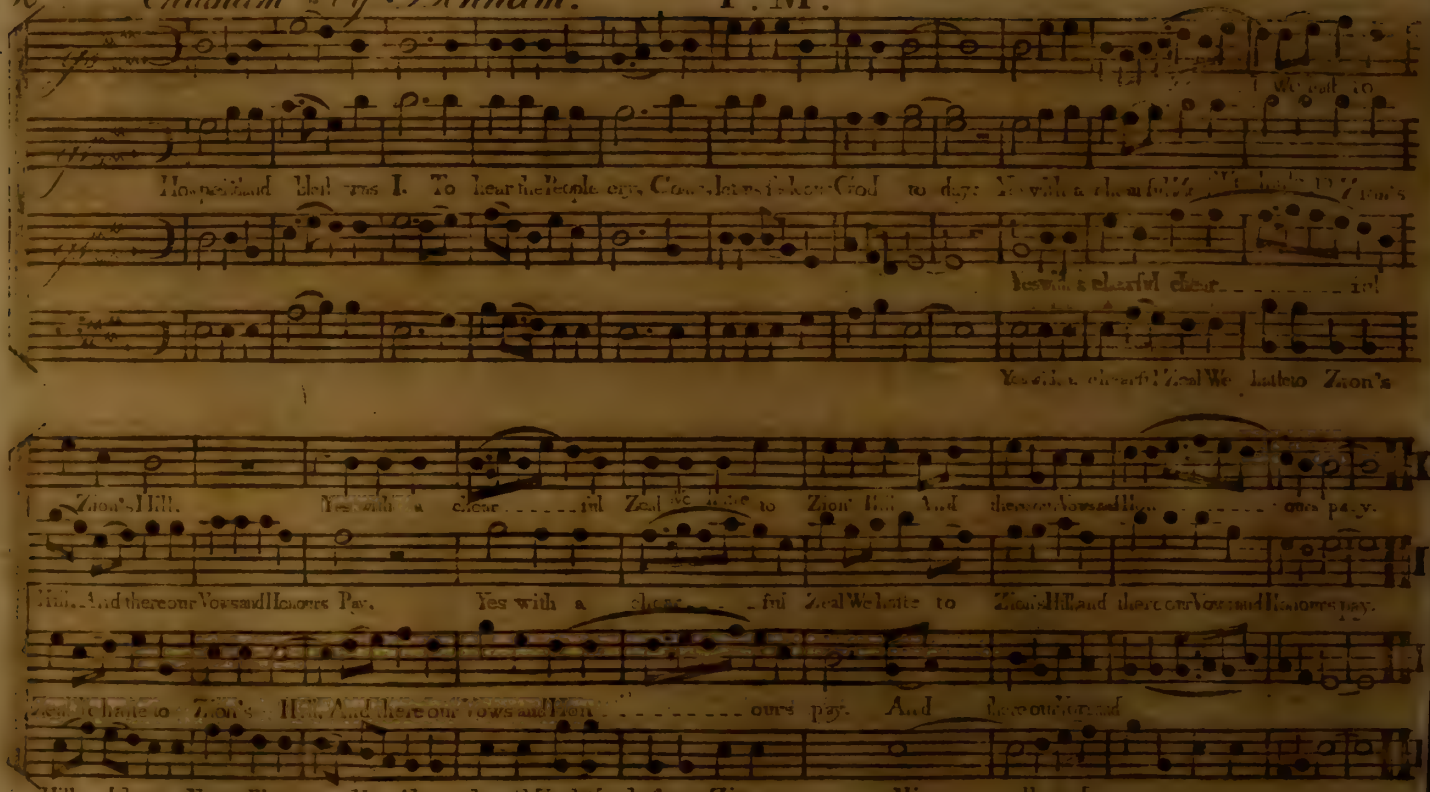


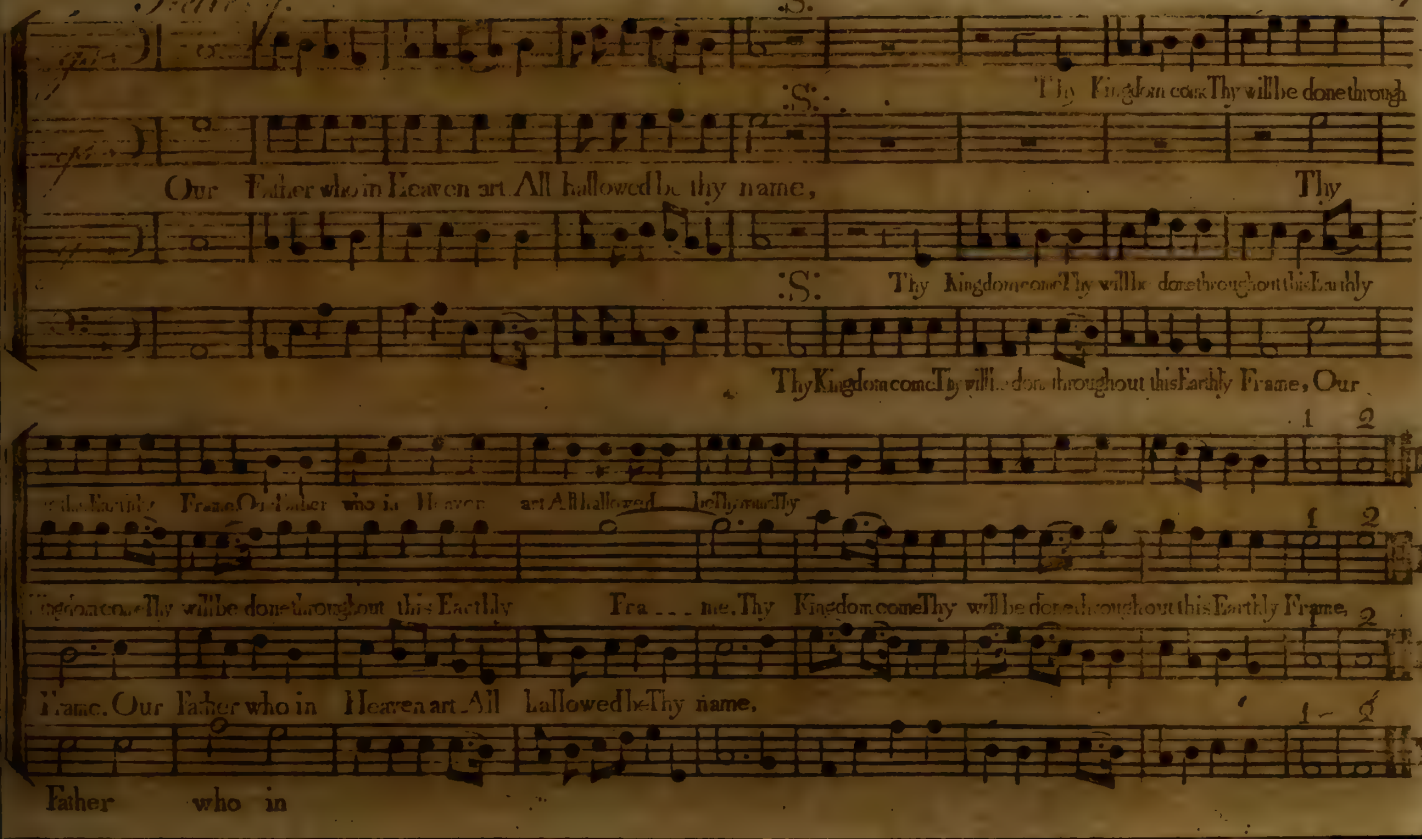


Trumpet. L.M. by Brownson.

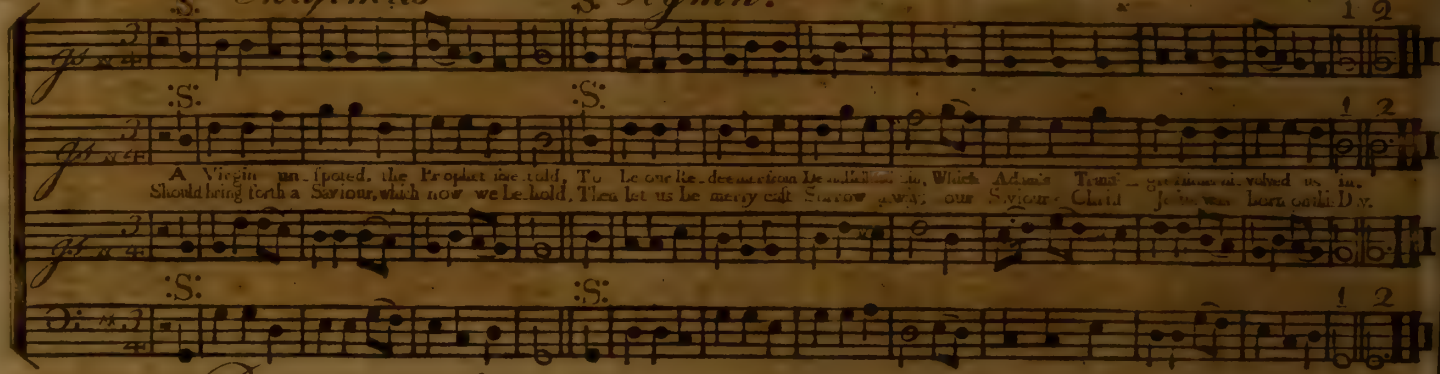


Chatham by Bonham. P.M.

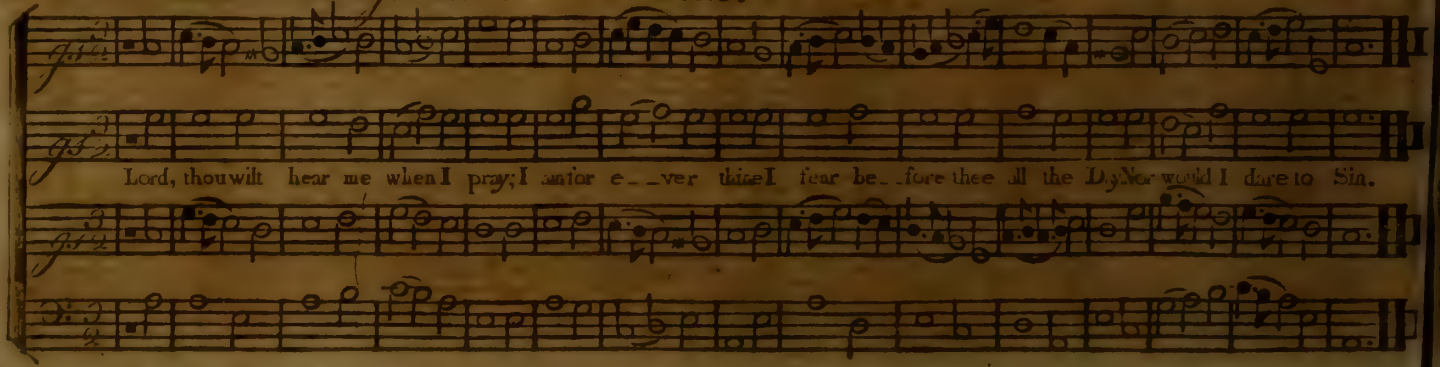


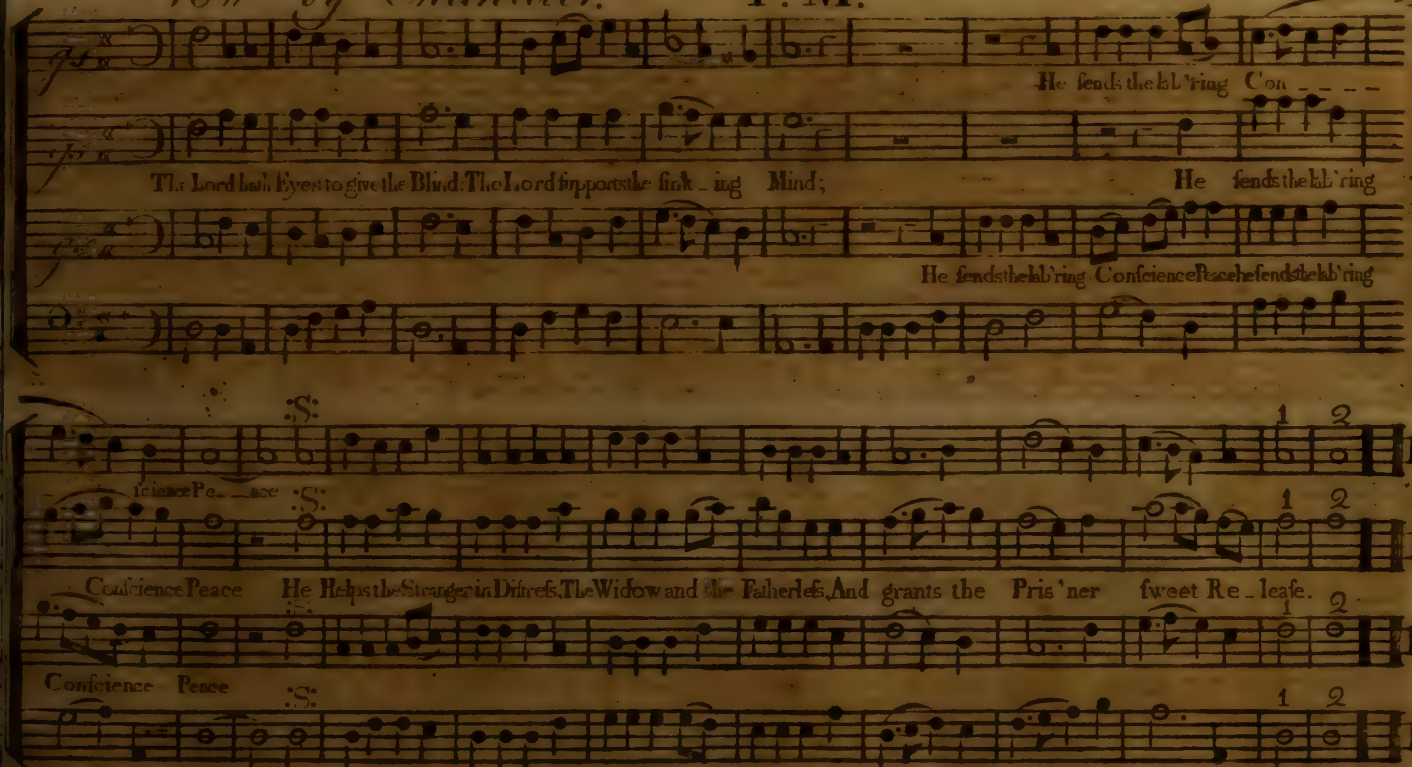

Thy Kingdom come Thy will be done through
Our Father who in Heaven art All hallowed be thy name, Thy
Thy Kingdom come Thy will be done throughout this Earthly
Thy Kingdom come Thy will be done throughout this Earthly Frame, Our
this Earthly Frame Our Father who in Heaven art All hallowed be Thy name Thy
Kingdom come Thy will be done throughout this Earthly Fra . . . me. Thy Kingdom come Thy will be done throughout this Earthly Frame.
Frame. Our Father who in Heaven art All hallowed be Thy name.
Father who in

Christmas Hymn.

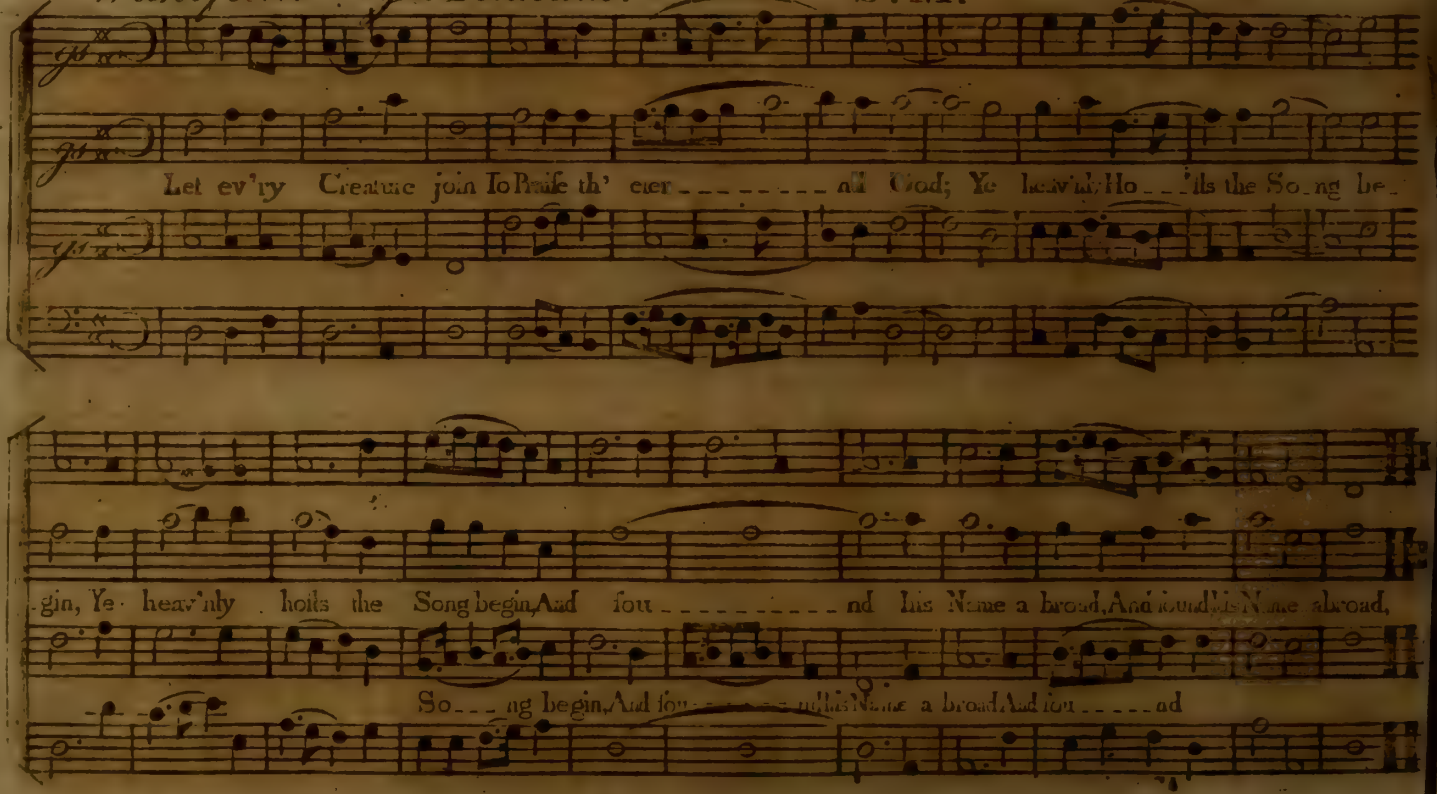


Buchingham. C.M.

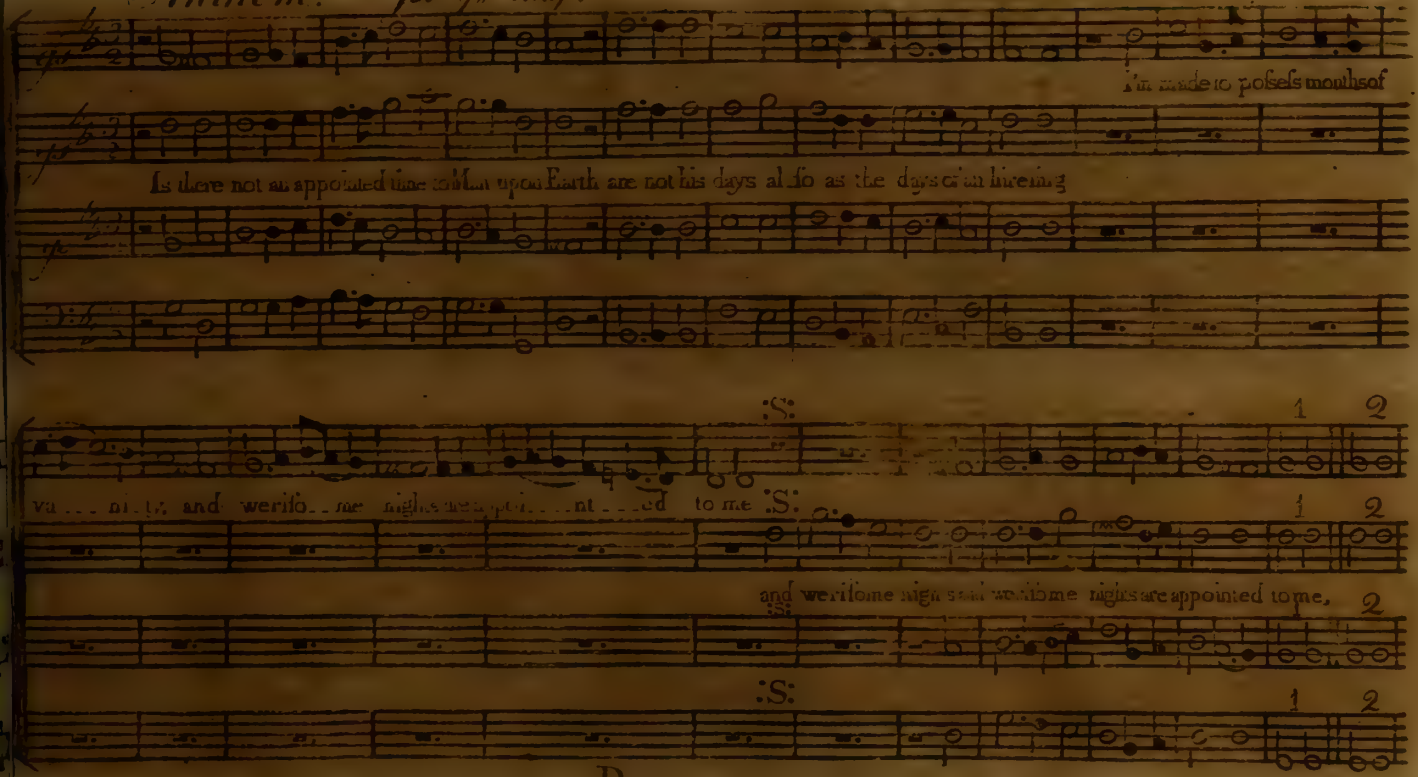


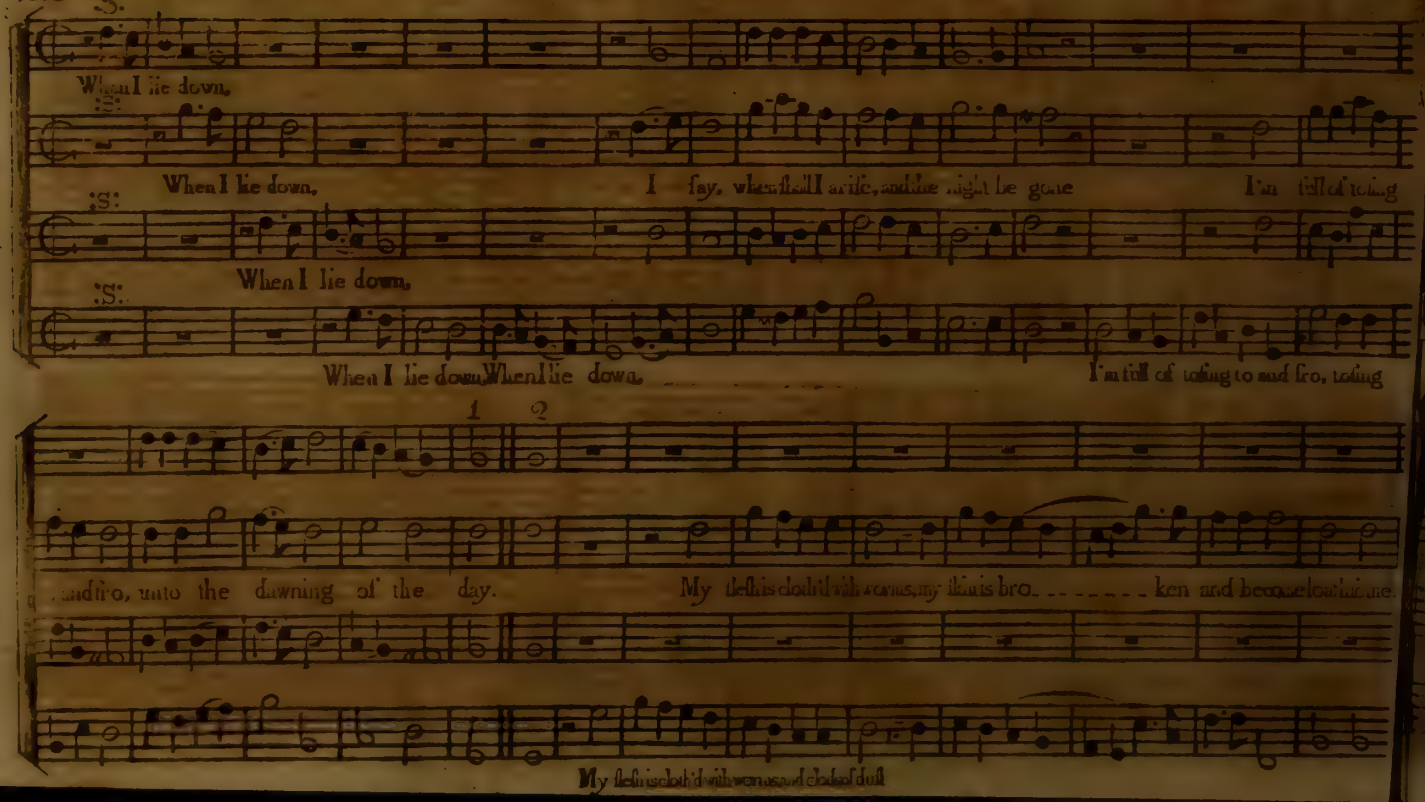

He sends the lib'ring Con - - -
The Lord hath Eyes to give the Blind: The Lord supports the sink - ing Mind;
He sends the lib'ring
He sends the lib'ring Conscience Peace he sends the lib'ring
S:
1 2
science Pe - ace
S:
1 2
Conscience Peace He Helps the Stranger in Distress, The Widow and the Fatherless, And grants the Pris'ner sweet Re - lease.
1 2
Conscience Peace
S:
1 2

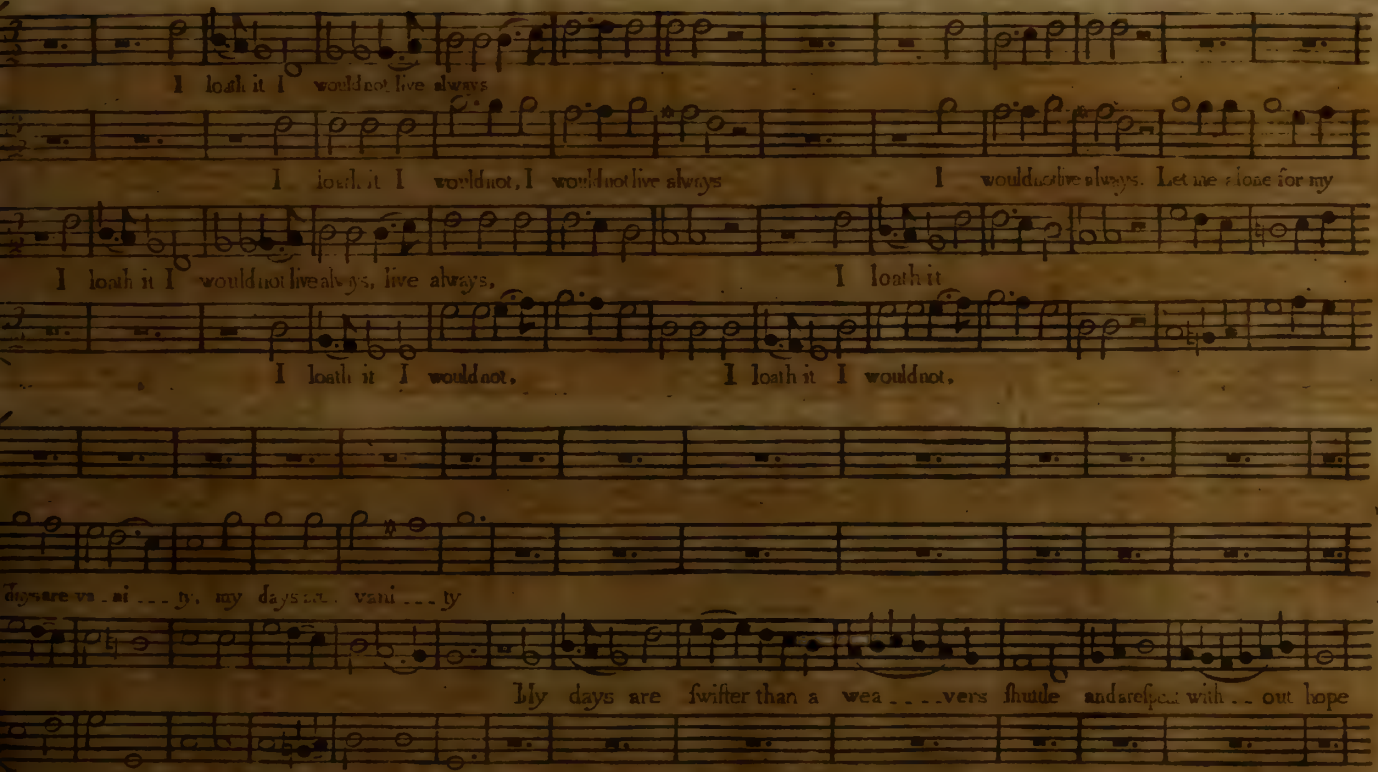
Wakefield by Benham. S.M.



Anthem. Job 7th Chap.




:S:
When I lie down,
:S:
When I lie down, I say, when shall I arise, and the night be gone I'm full of toling
:S:
When I lie down,
When I lie down When I lie down, I'm full of toling to and fro, toling
1 2
and fro, unto the dawning of the day. My flesh is clothed with worms, my skin is bro- ken and become loathsome.
My flesh is clothed with worms and clods of dust


I loath it I would not live always
I loath it I would not, I would not live always
I would not live always. Let me alone for my
I loath it I would not live alwys, live always,
I loath it
I loath it I would not,
I loath it I would not,
days are va - ni - ty, my days are vani - ty
My days are swifter than a wea - - - vers shuttle and are spent with - - out hope

:S:

O remember As the cloud and vanished away.

:S: O remember that my life, is wind, and [illegible] to more see good, as the cloud is consum....ed and [illegible] he that goeth

O remember that my life, my [illegible] as the cloud and vanished away,

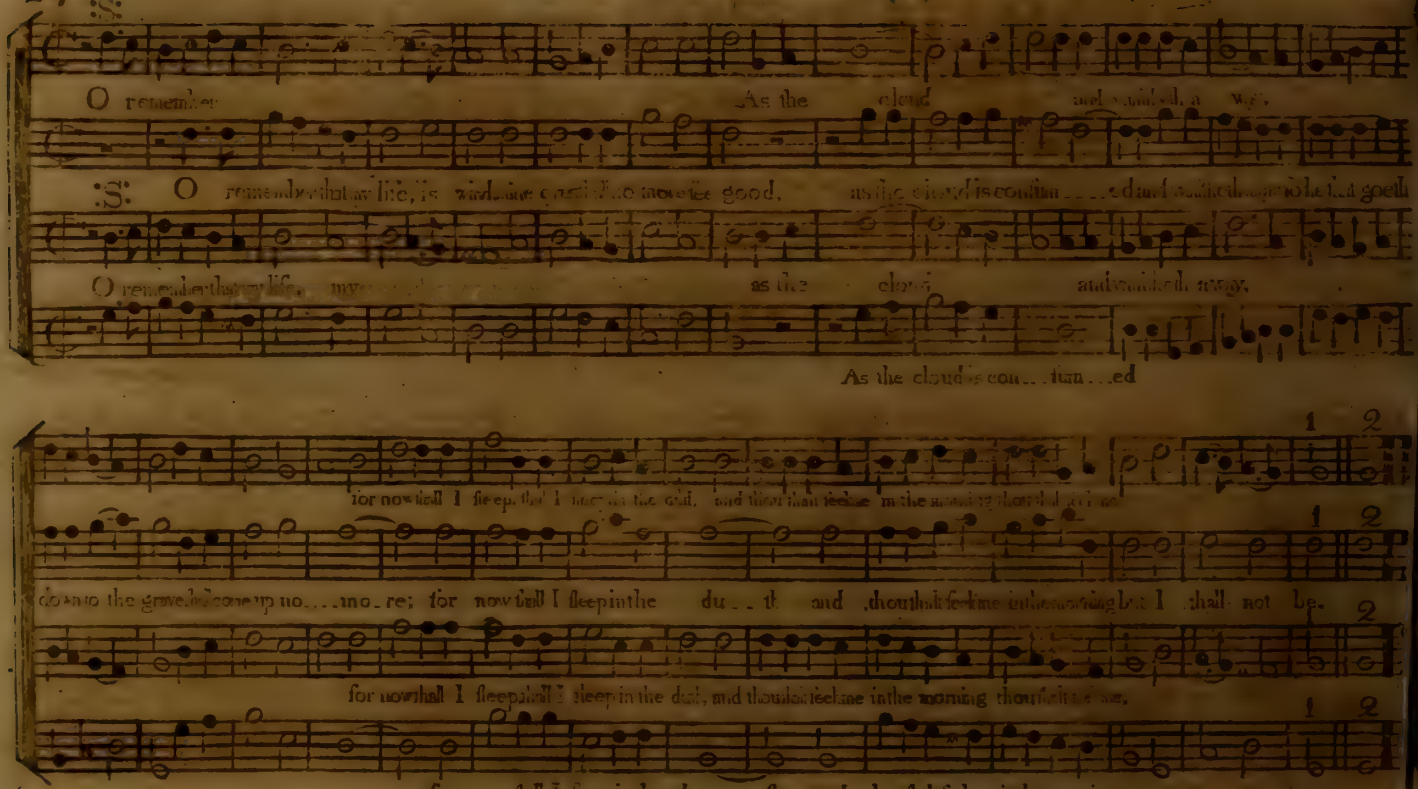
As the cloud is con...sum...ed

for now shall I sleep, shall I sleep in the dust, and thou shalt seek me in the morning thou shalt seek me

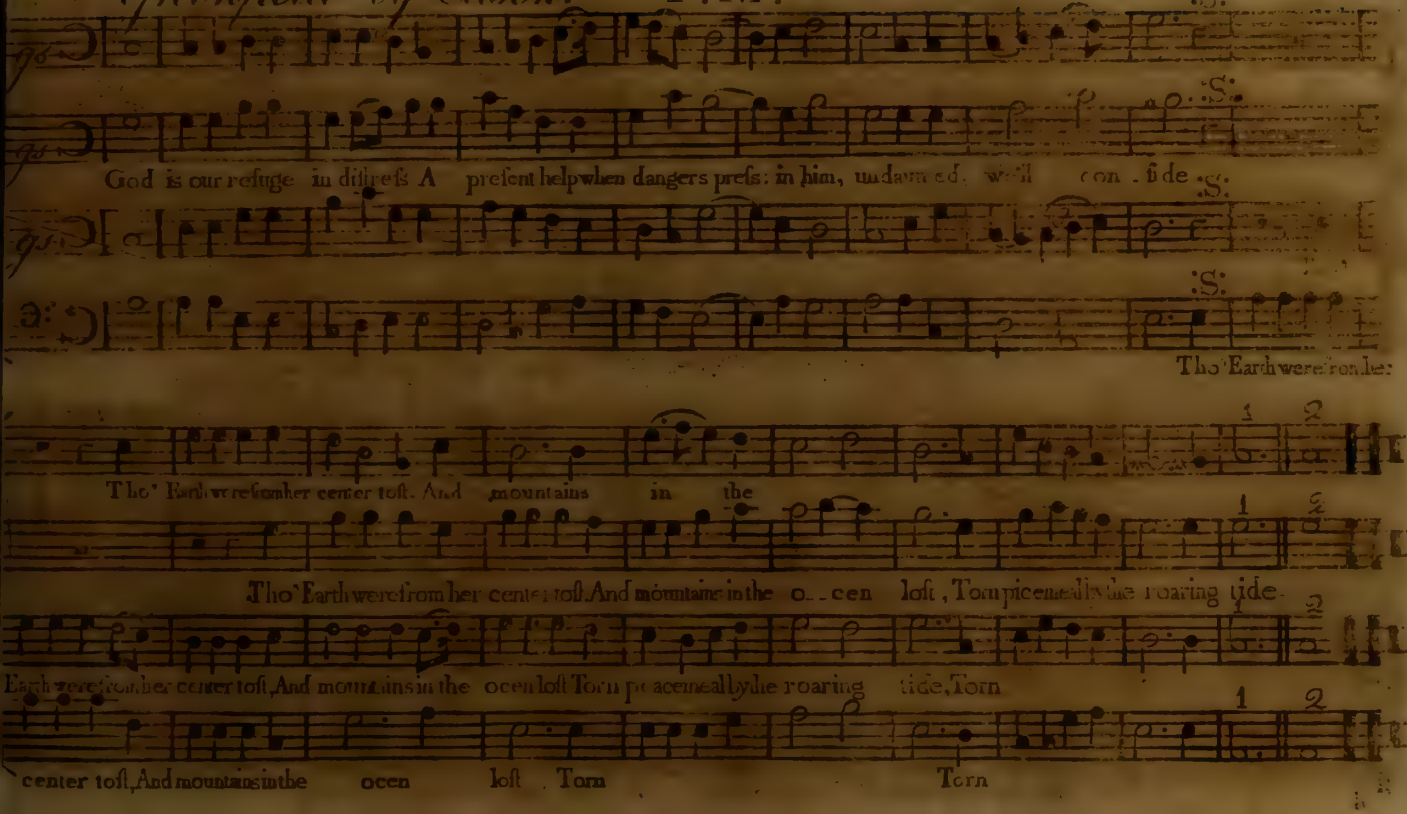
down to the grave, shall come up no....mo_re; for now shall I sleep in the du..st and thou shalt seek me in the morning but I shall not be.

for now shall I sleep, shall I sleep in the dust, and thou shalt seek me in the morning thou shalt seek me,

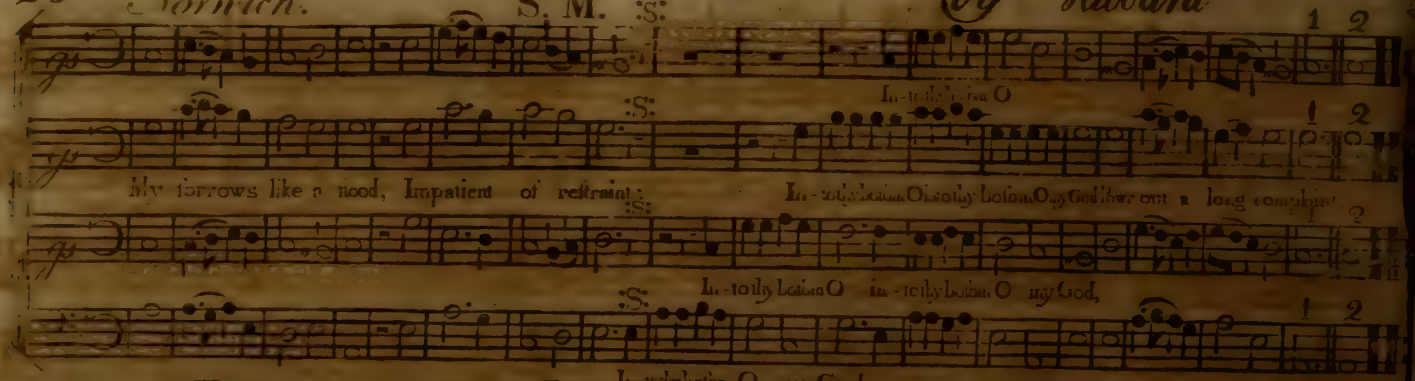
mo_re; for now shall I sleep in the du....st and thou shalt seek me in the morning



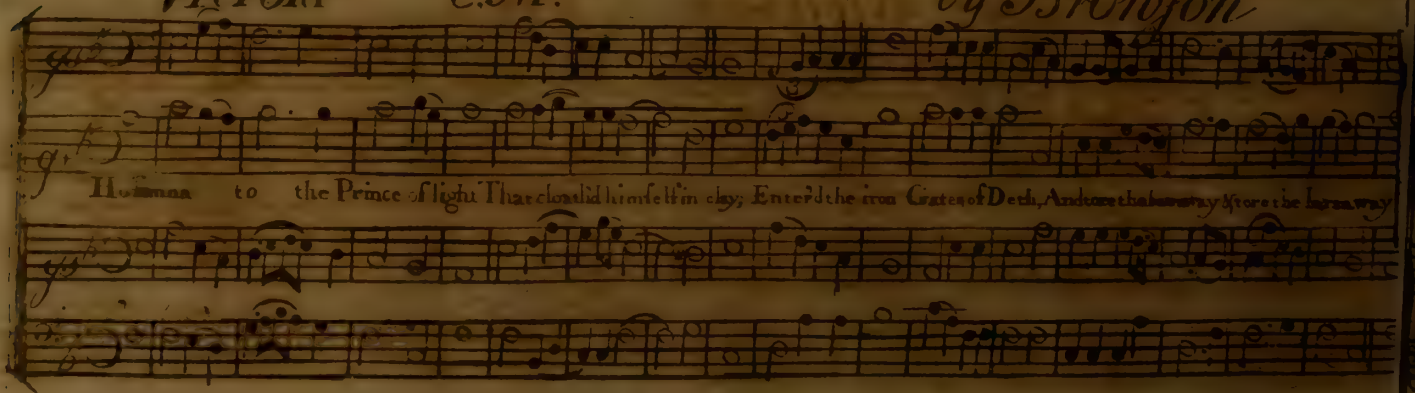
Greenfield by Edson. P.M.



Norwich. S. M. by Hibbard

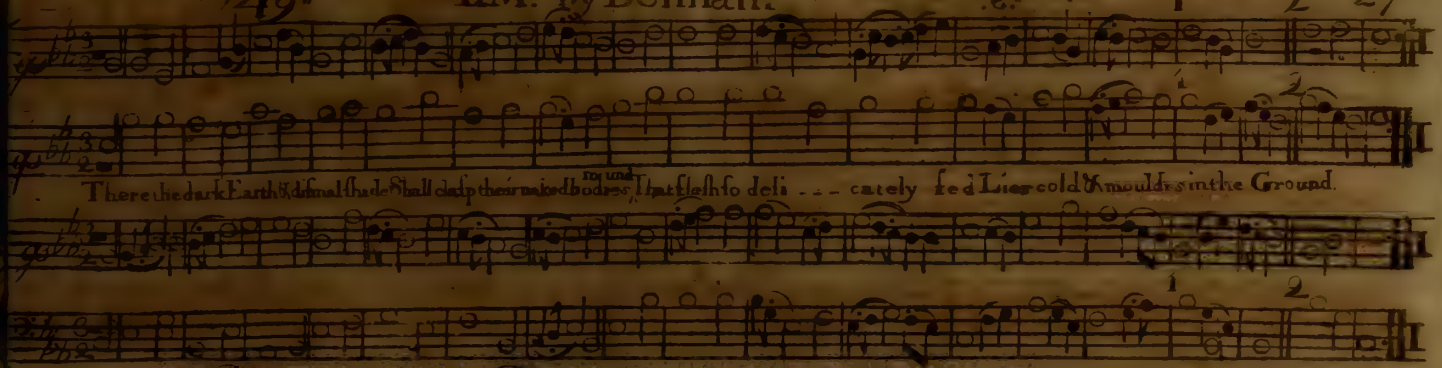


Victory C.M. by Bronfon



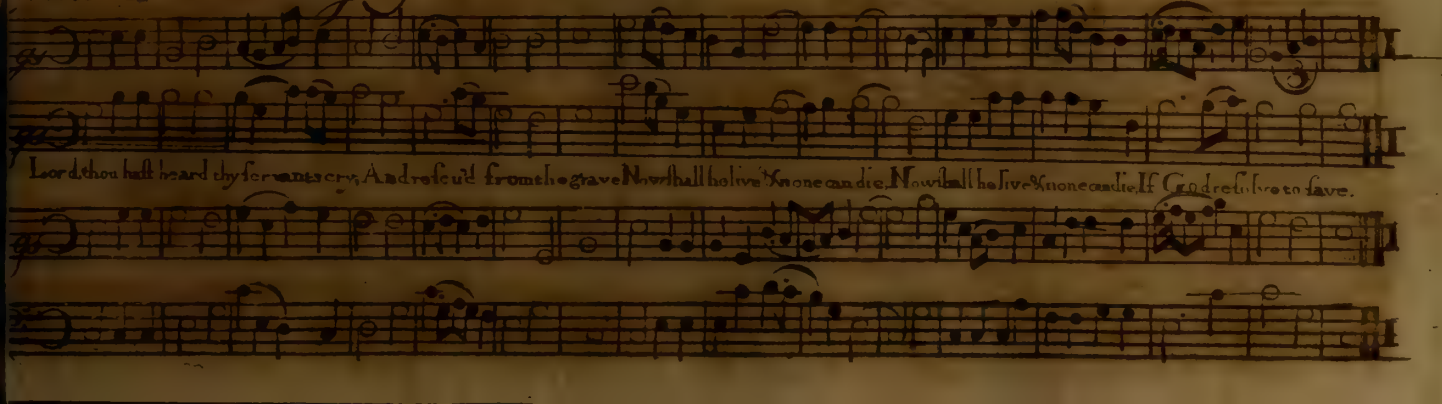
49th L.M. by Benham.

There the dark Earth & dismal shade Shall clasp their naked bodies round, That flesh so deli - - - cately fed Lies cold & mouldrs in the Ground.

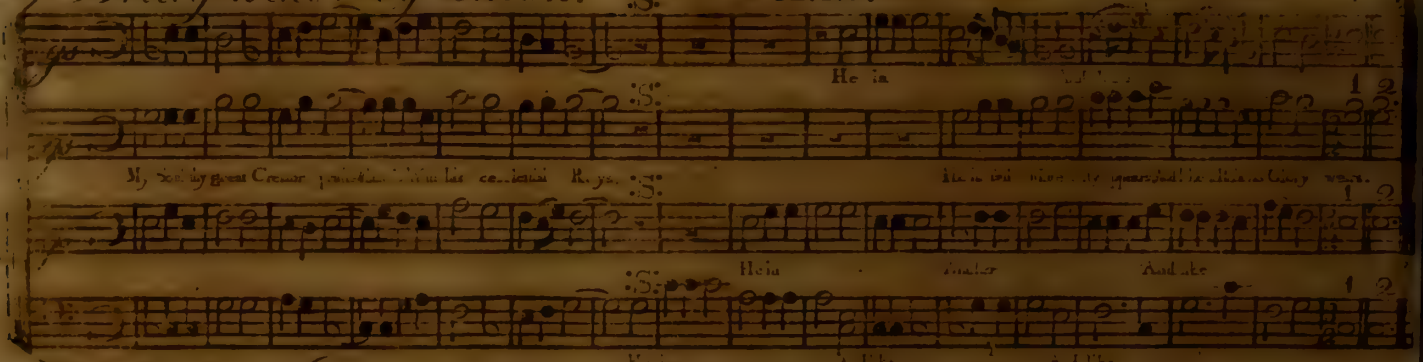


Recovery by Brownson. C.M.

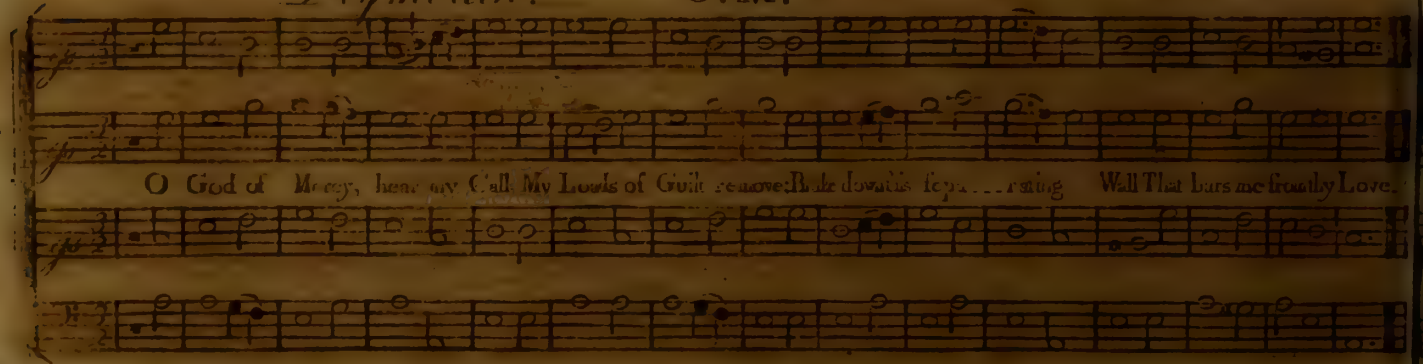
Lord, thou hast heard thy servants cry, And rescu'd from the grave Now shall he live & none can die, Now shall he live & none can die, If God resolve to save.

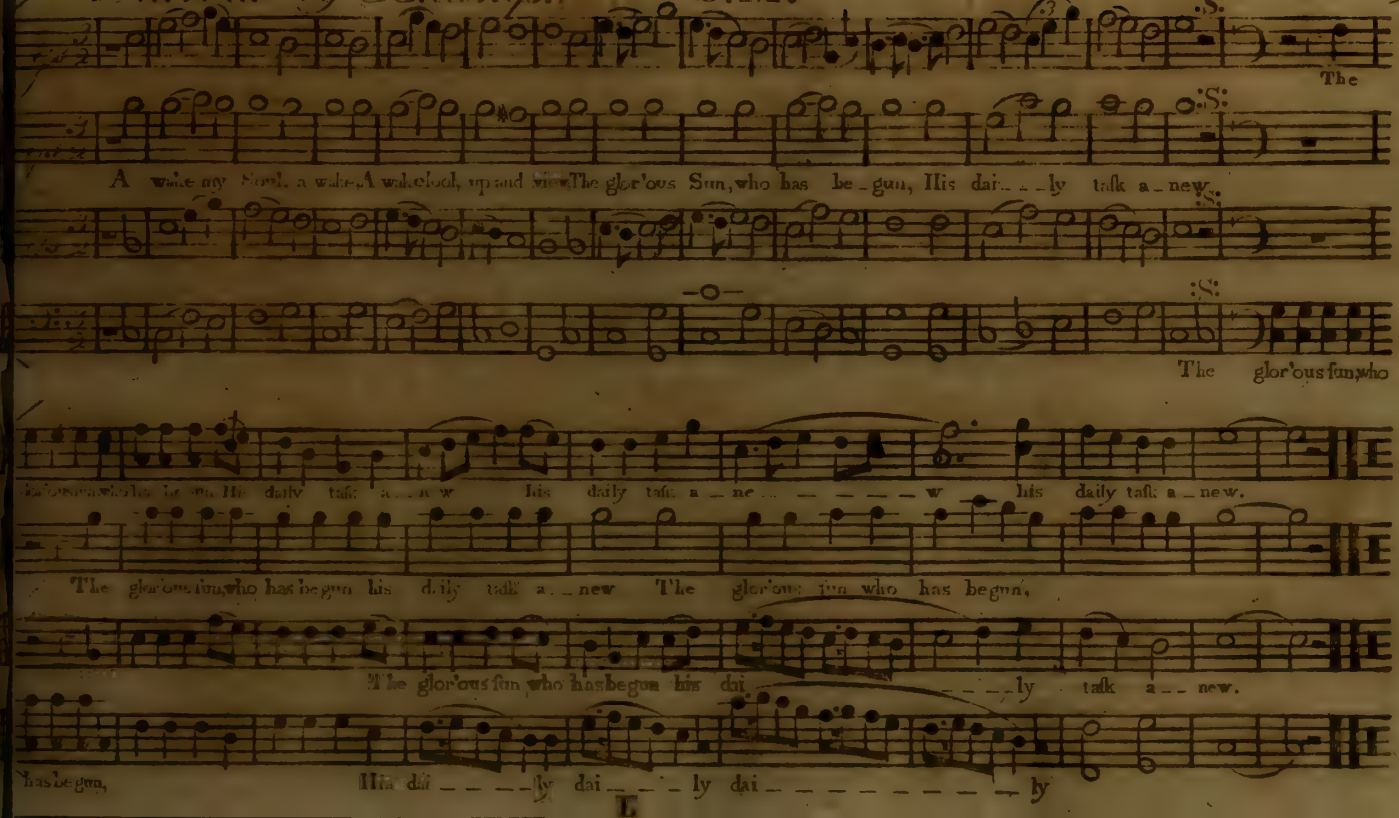


Bridg-water by Edson. :S: L.M.

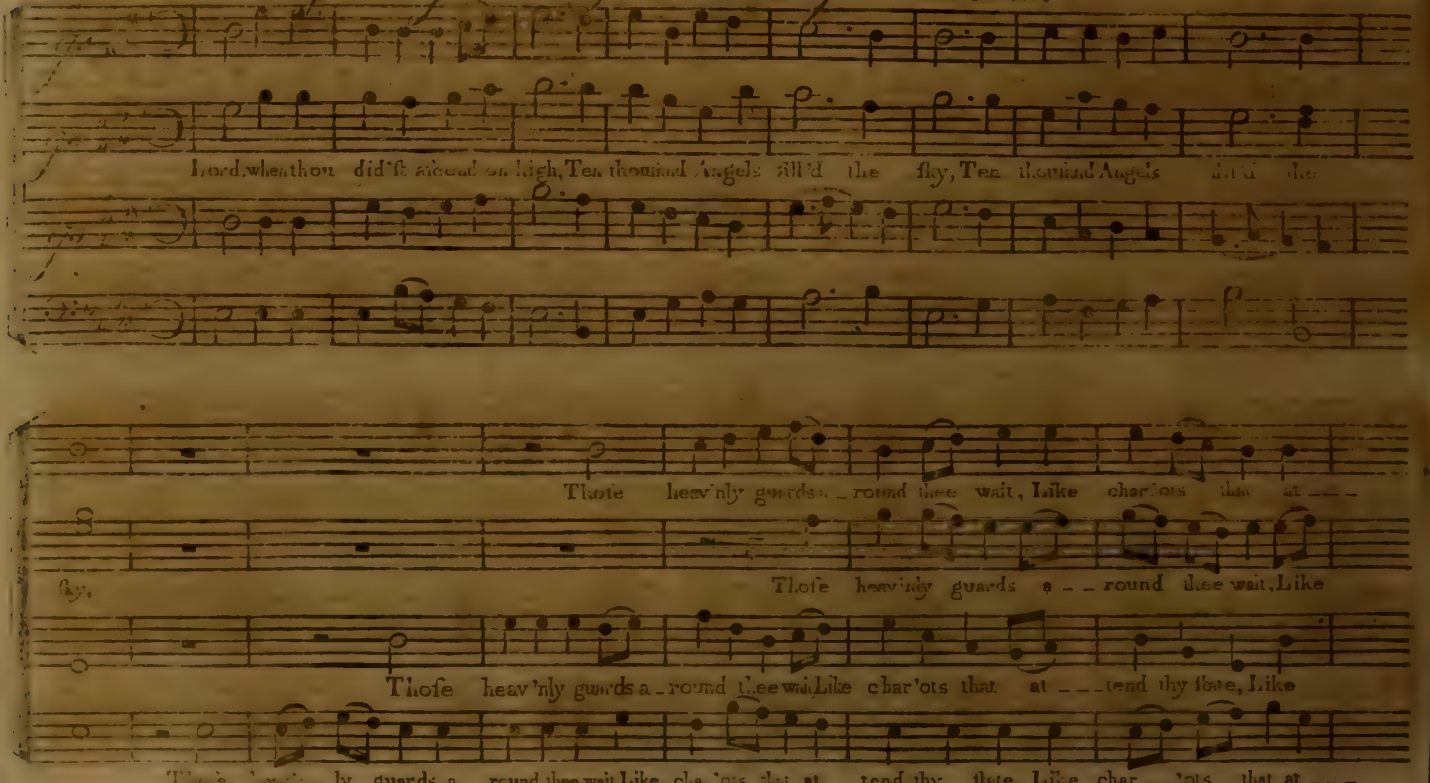


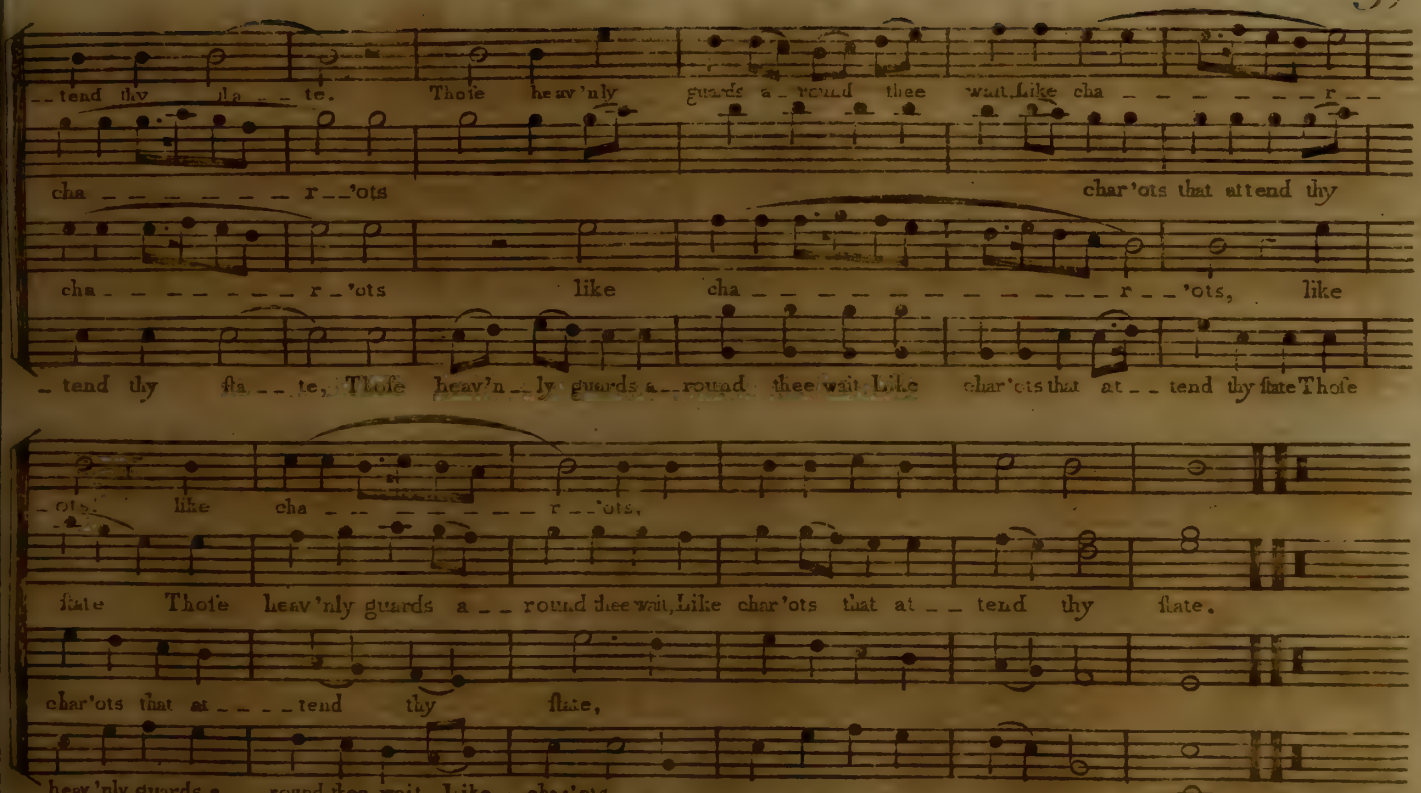
Plymouth. C.M.

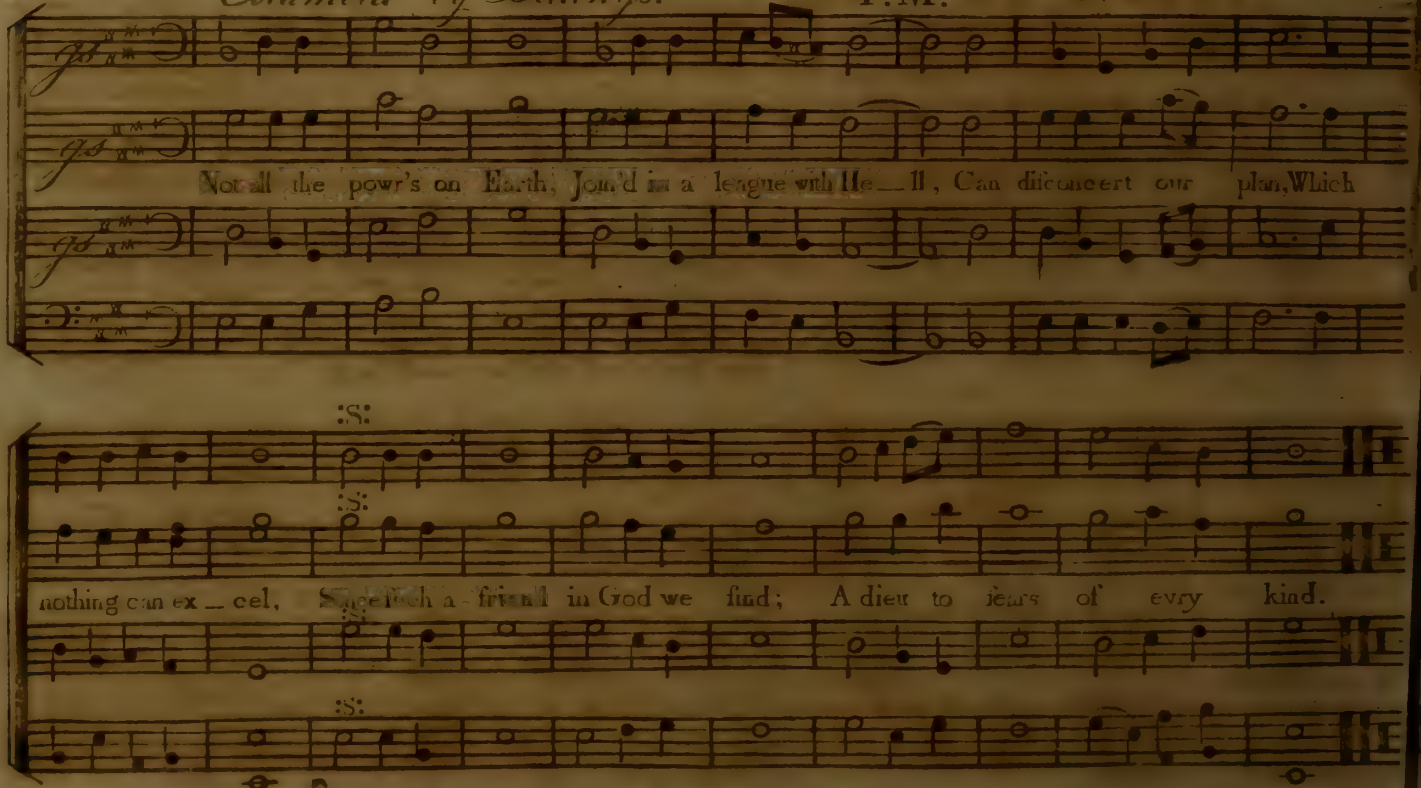


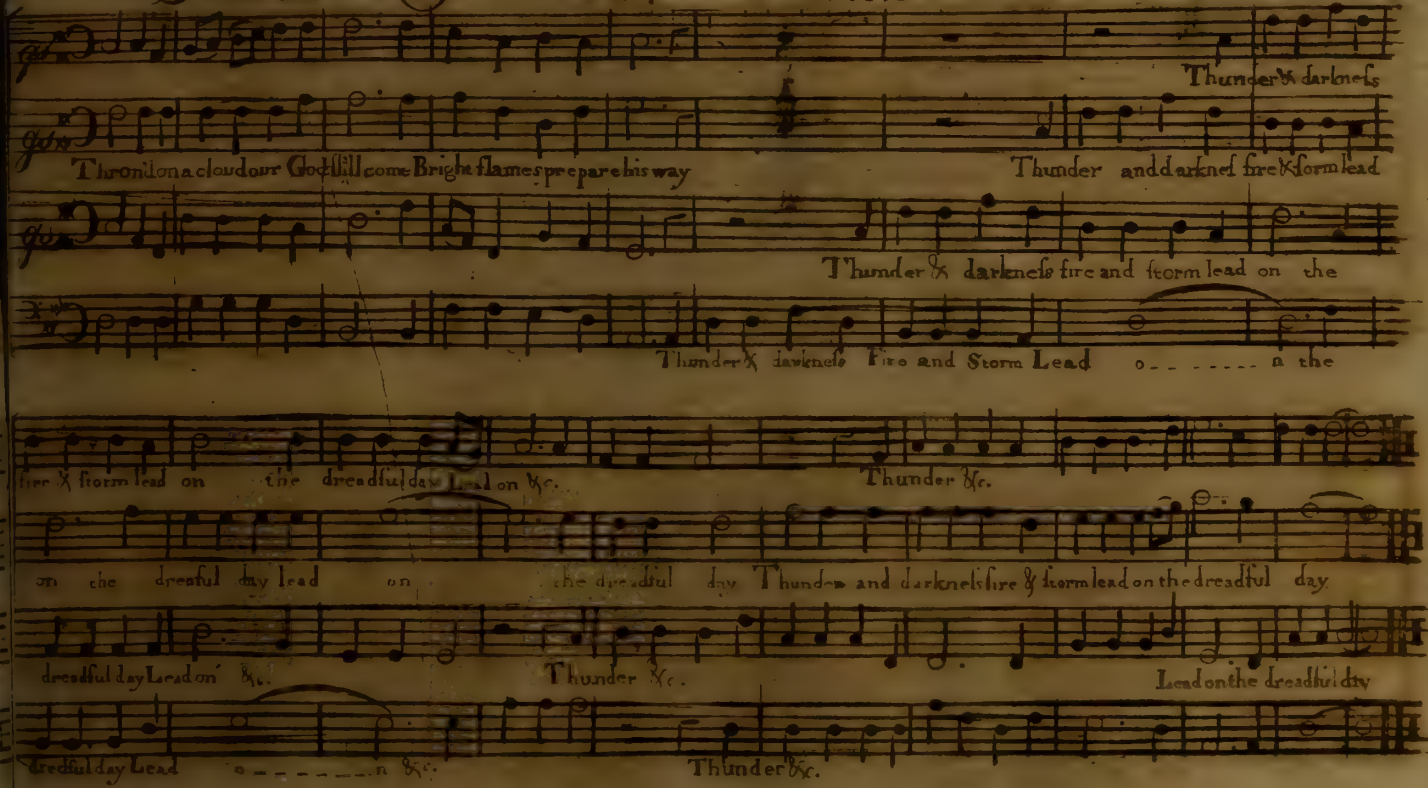

The
A wake my Soul, a wake, A wake, cool, up and view, The glor'ous Sun, who has be_gun, His dai___ly talk a_new.
The glor'ous fun, who
His daily talk a_new His daily talk a_ne_____w His daily talk a_new.
The glor'ous fun, who has begun his daily talk a_new The glor'ous fun who has begun,
The glor'ous fun who has begun his dai_____ly talk a__new.
has begun, His dai____ly dai____ly dai_____ly

Washington by Billings. L.M.

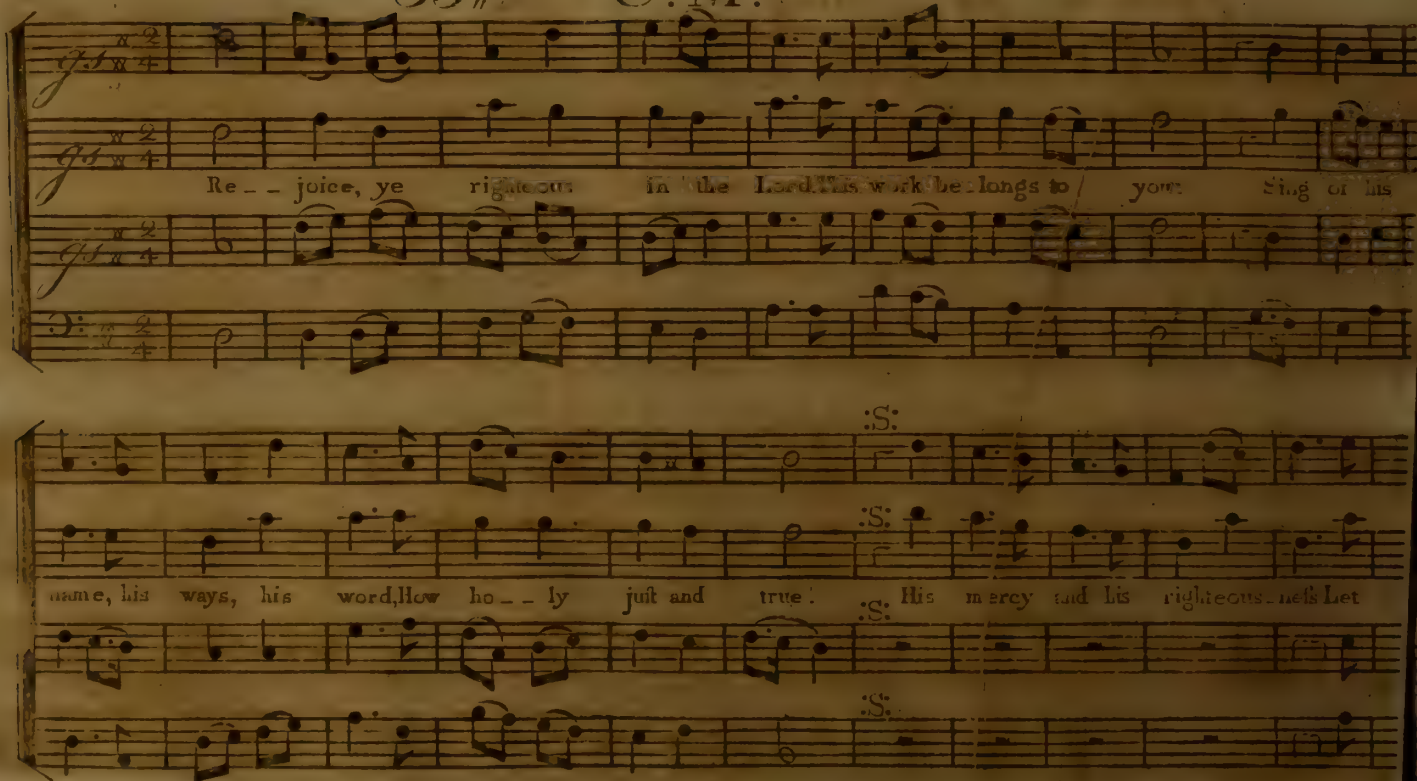


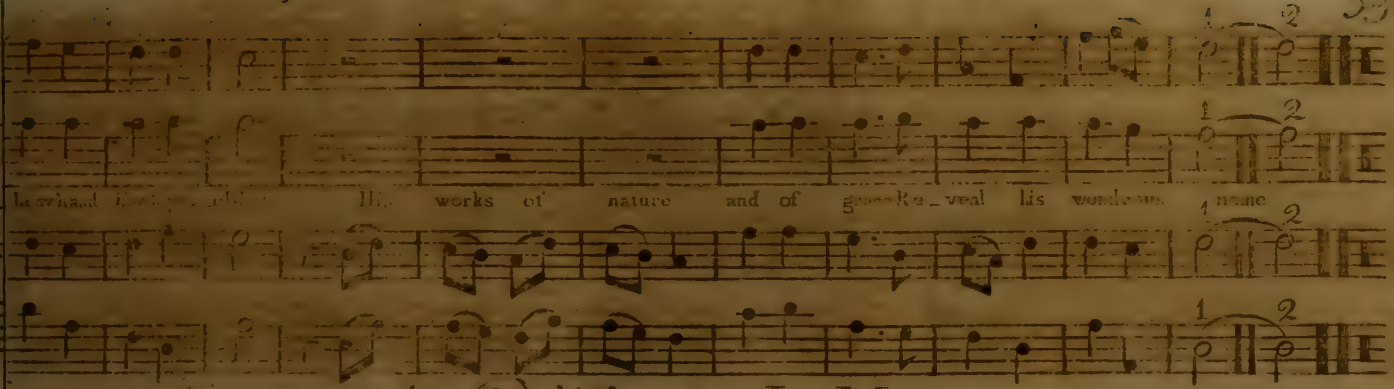

tend thy fla te. Thofe heav'nly guards a round thee wait, Like cha r
cha r 'ots
char'ots that attend thy
cha r 'ots like cha r 'ots, like
tend thy fla te, Thofe heav'n ly guards a round thee wait, Like char'ots that at tend thy flate Thofe
ots like cha r 'ots,
flate Thofe heav'nly guards a round thee wait, Like char'ots that at tend thy flate.
char'ots that at tend thy flate,
heav'nly guards a round thee wait, Like char'ots,


Not all the powr's on Earth, Join'd in a league with Hell, Can disconcert our plan, Which
:S:
:S:
nothing can ex_cel, Since such a friend in God we find; A dieu to fears of evry kind.
:S:
:S:

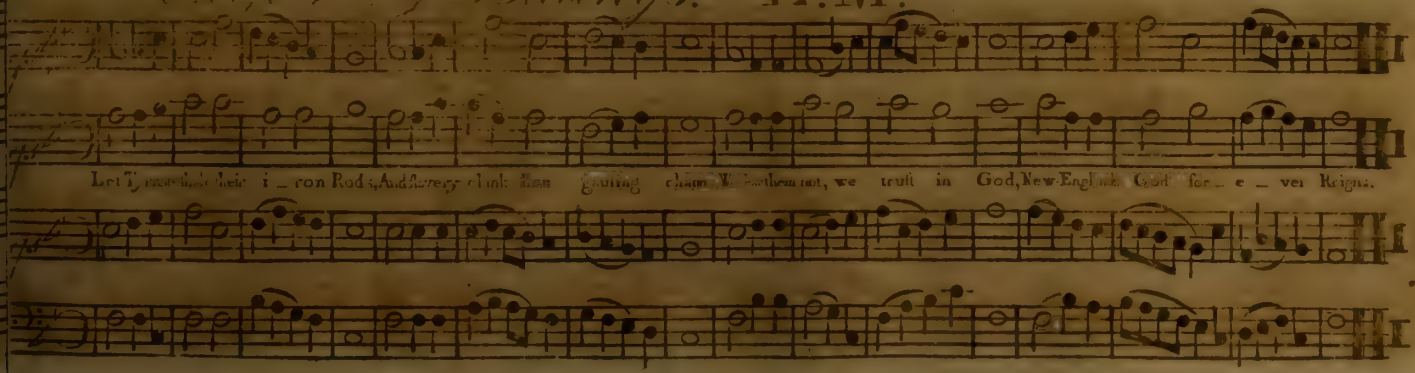

Thunder & darkneſs
Thron on a cloud our God will come Bright flames prepare his way
Thunder and darkneſ fire & storm lead
Thunder & darkneſs fire and storm lead on the
Thunder & darkneſs Fire and Storm Lead o n the
fire & storm lead on the dreadful day Lead on &c.
Thunder &c.
on the dreaful day lead on the dreadful day Thunder and darkneſs fire & storm lead on the dreadful day
dreadful day Lead on &c.
Thunder &c.
Lead on the dreadful day
dreadful day Lead o n &c.
Thunder &c.

34. 33. C.M.


Re_ _ joice, ye righteous in the Lord. His work be_longs to you: Sing of his
name, his ways, his word, How ho_ _ ly just and true! His mercy and his righteous_nefs Let



Chester by Billings. L.M.



The praises of my God shall

Thro' all the changing scenes of life. In trouble and in joy, The praises of my

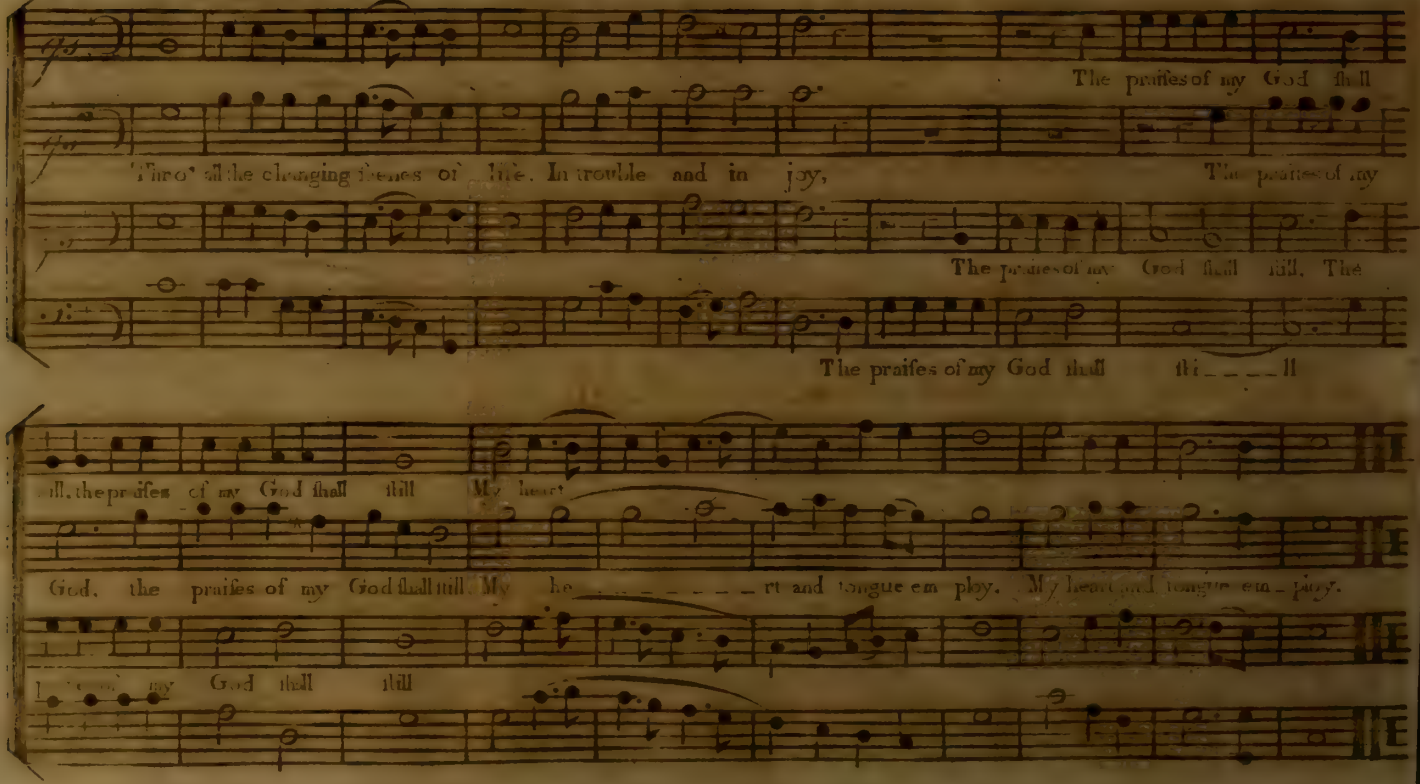
The praises of my God shall still. The

The praises of my God shall sti - - - - ll

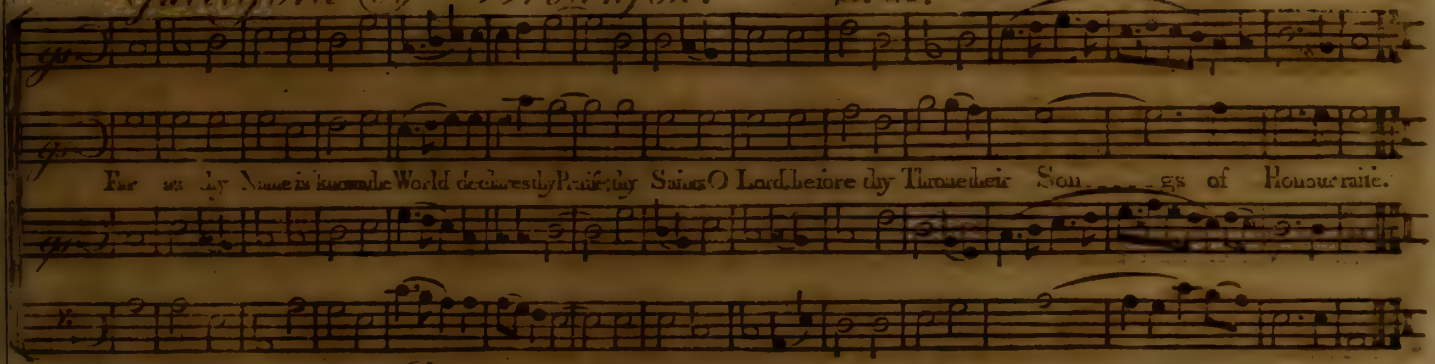
still, the praises of my God shall still My heart

God, the praises of my God shall still. My he - - - - - - - - rt and tongue em ploy. My heart and tongue em - ploy.

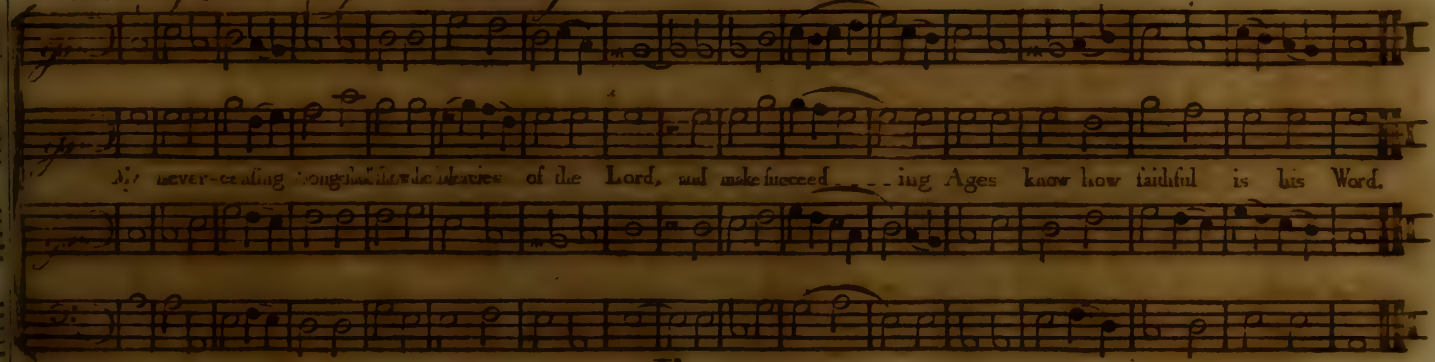
praises of my God shall still



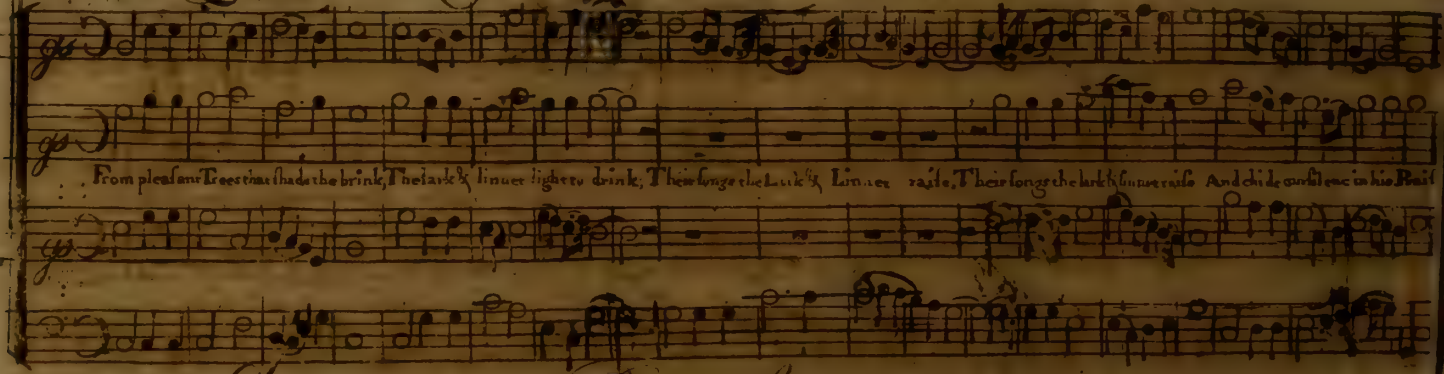
Guildford by Brownson. S.M.



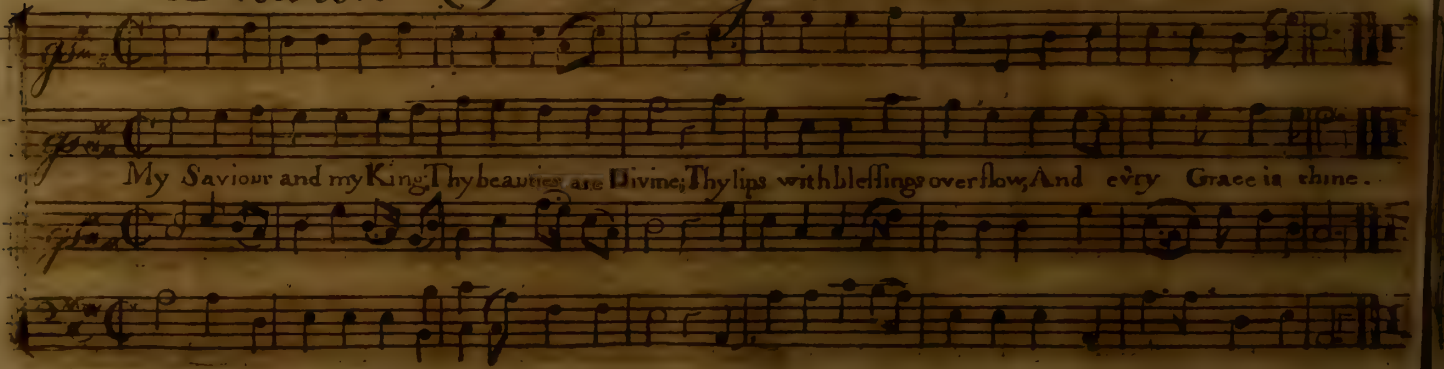
Bedford by Brownson. C.M.

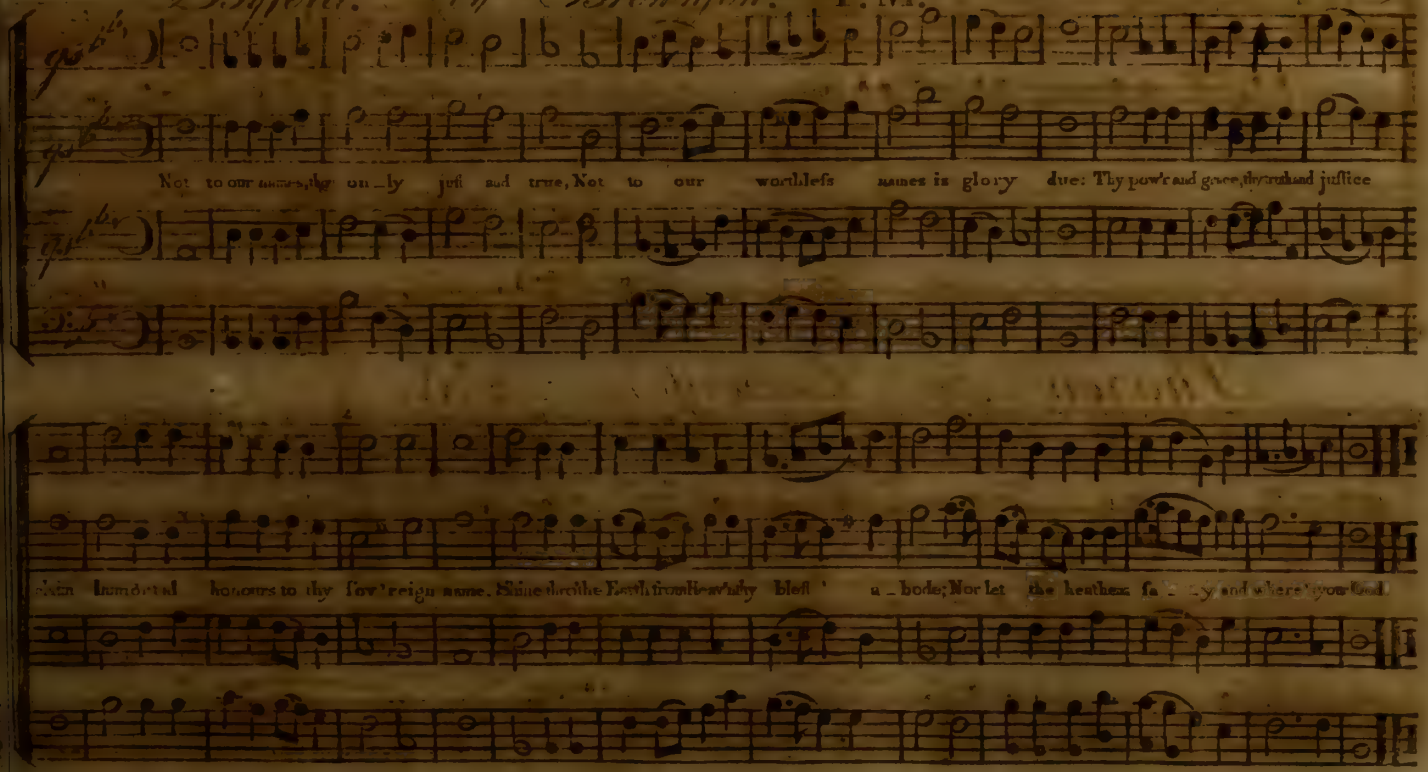


Lark by Brownson L.M.

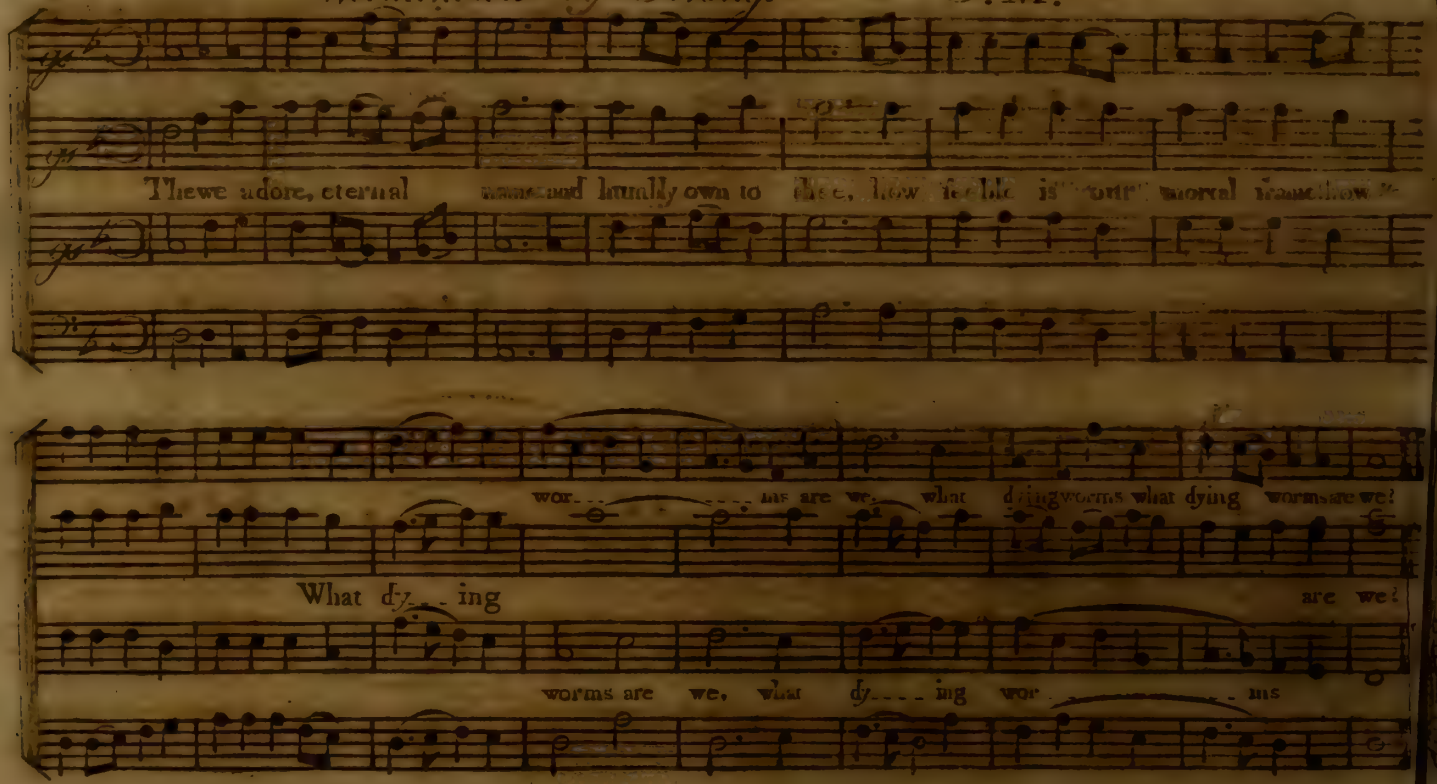


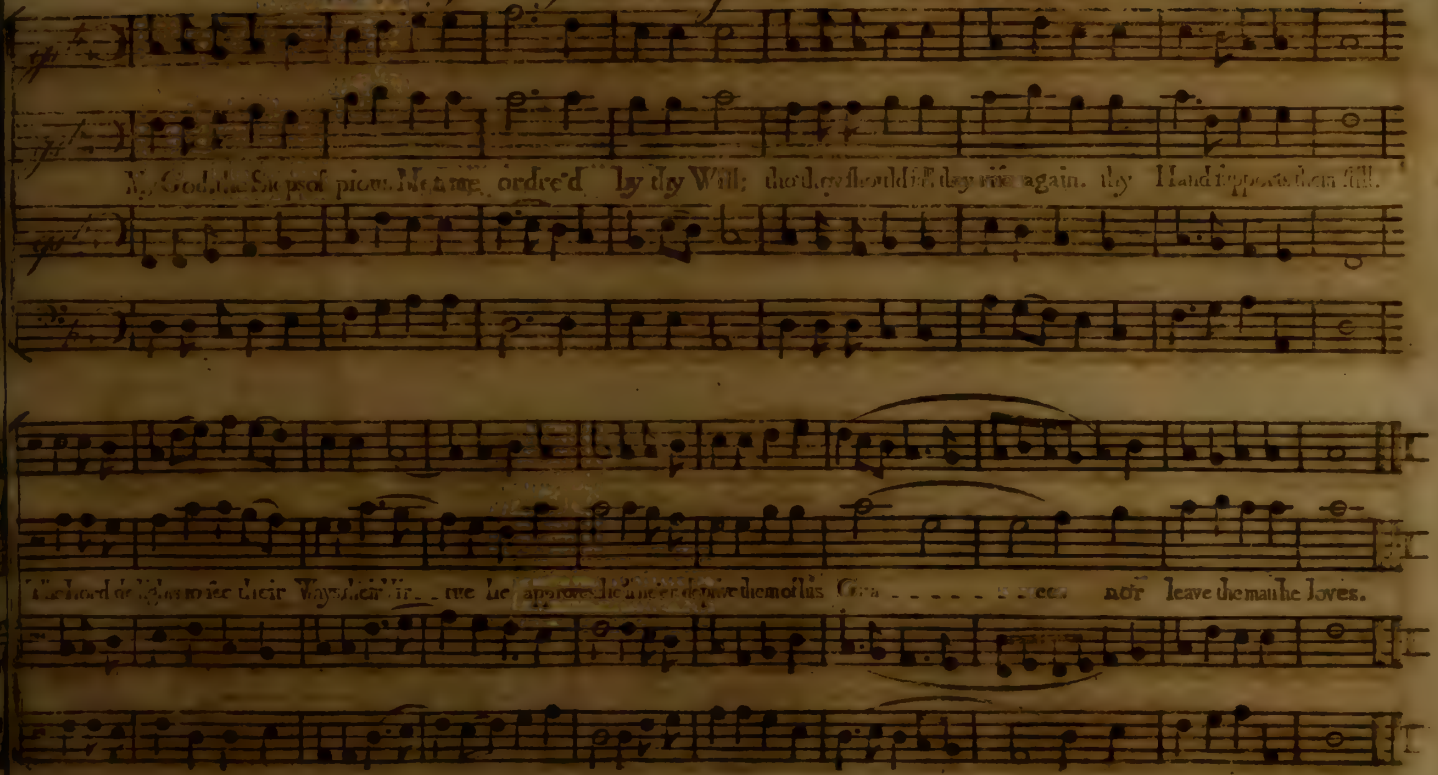
Sharon by Brownson S.M.



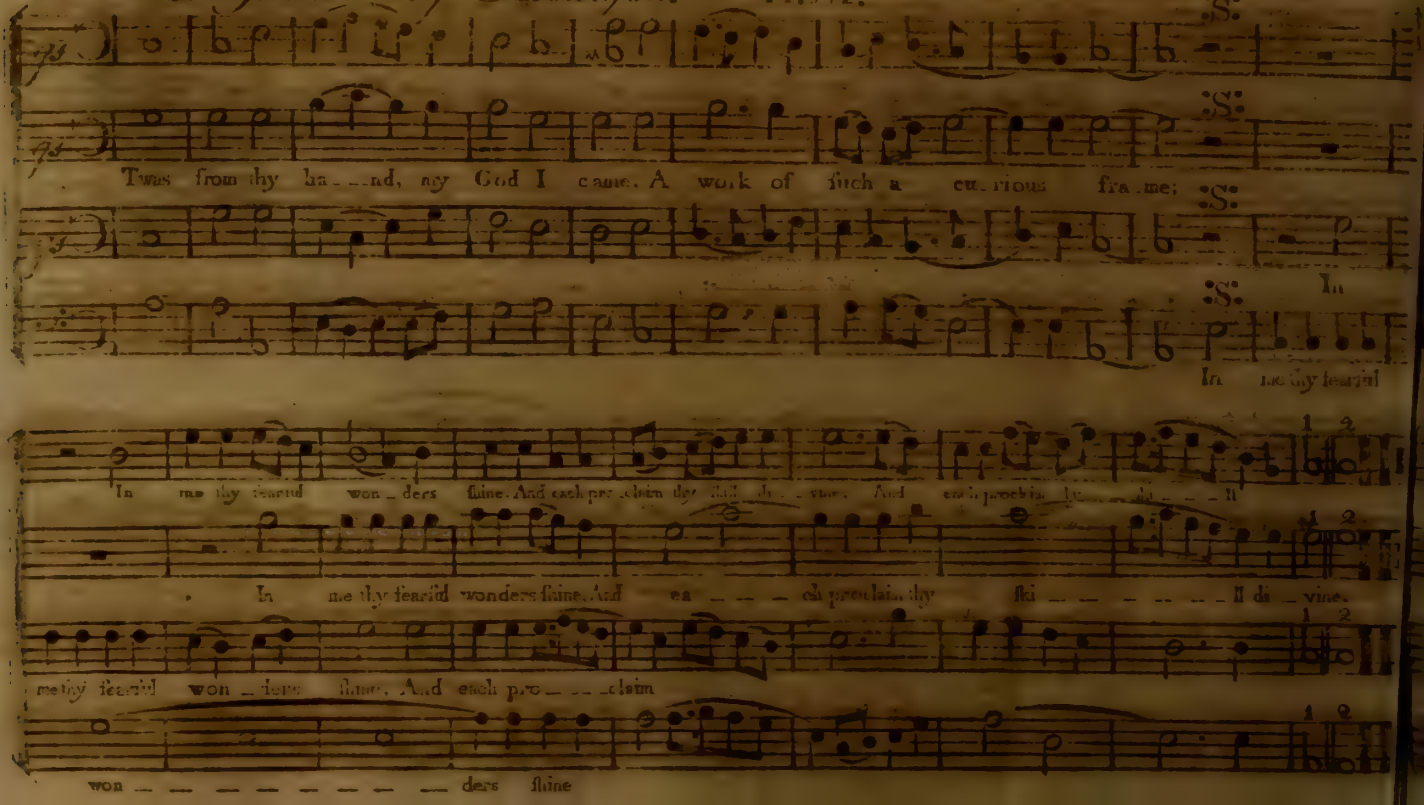

Not to our names, thy on_ly just and true, Not to our worthless names is glory due: Thy pow'r and grace, thy truth and justice
claim Immortal honours to thy Sov'reign name. Shine thro' the Earth from Heav'n thy bless' u_bode; Nor let the heathen say, and where's your God

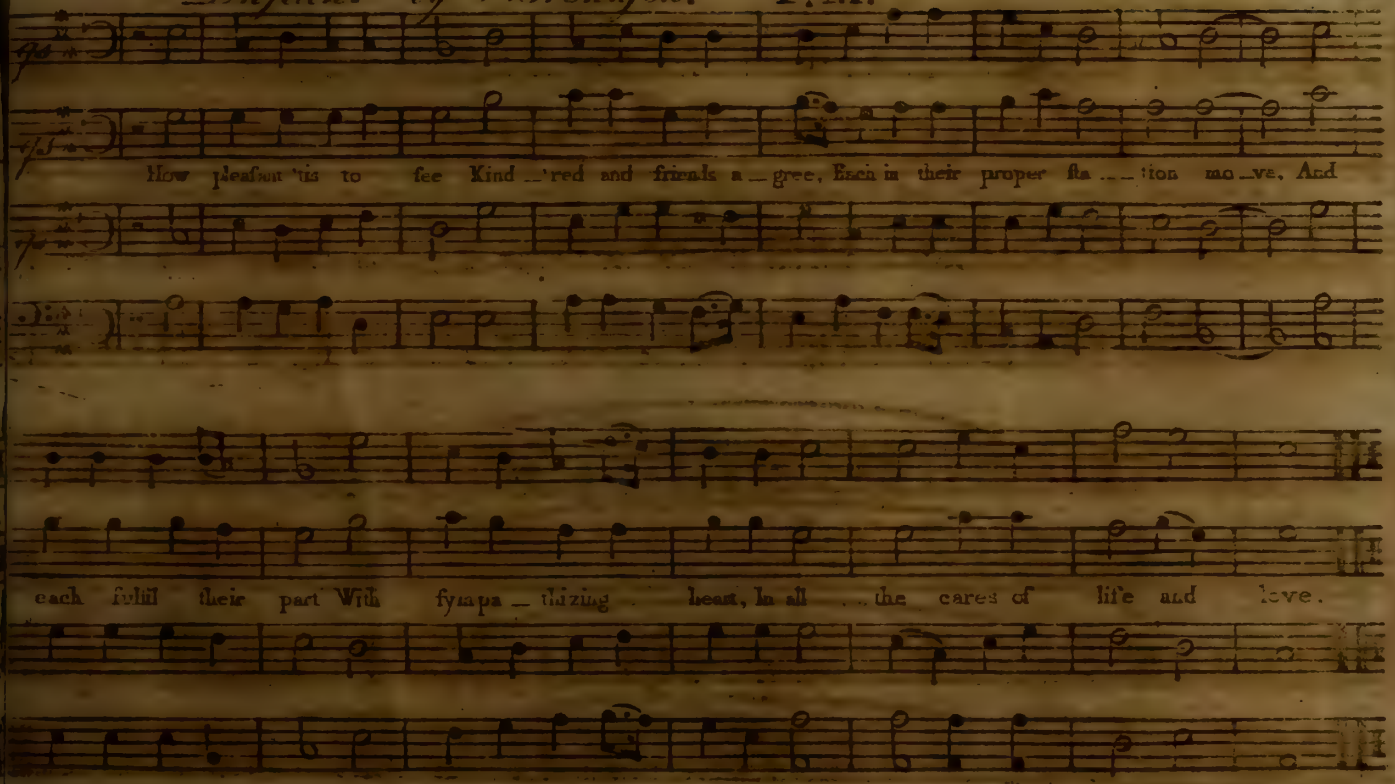
Northington by Strong. C.M.



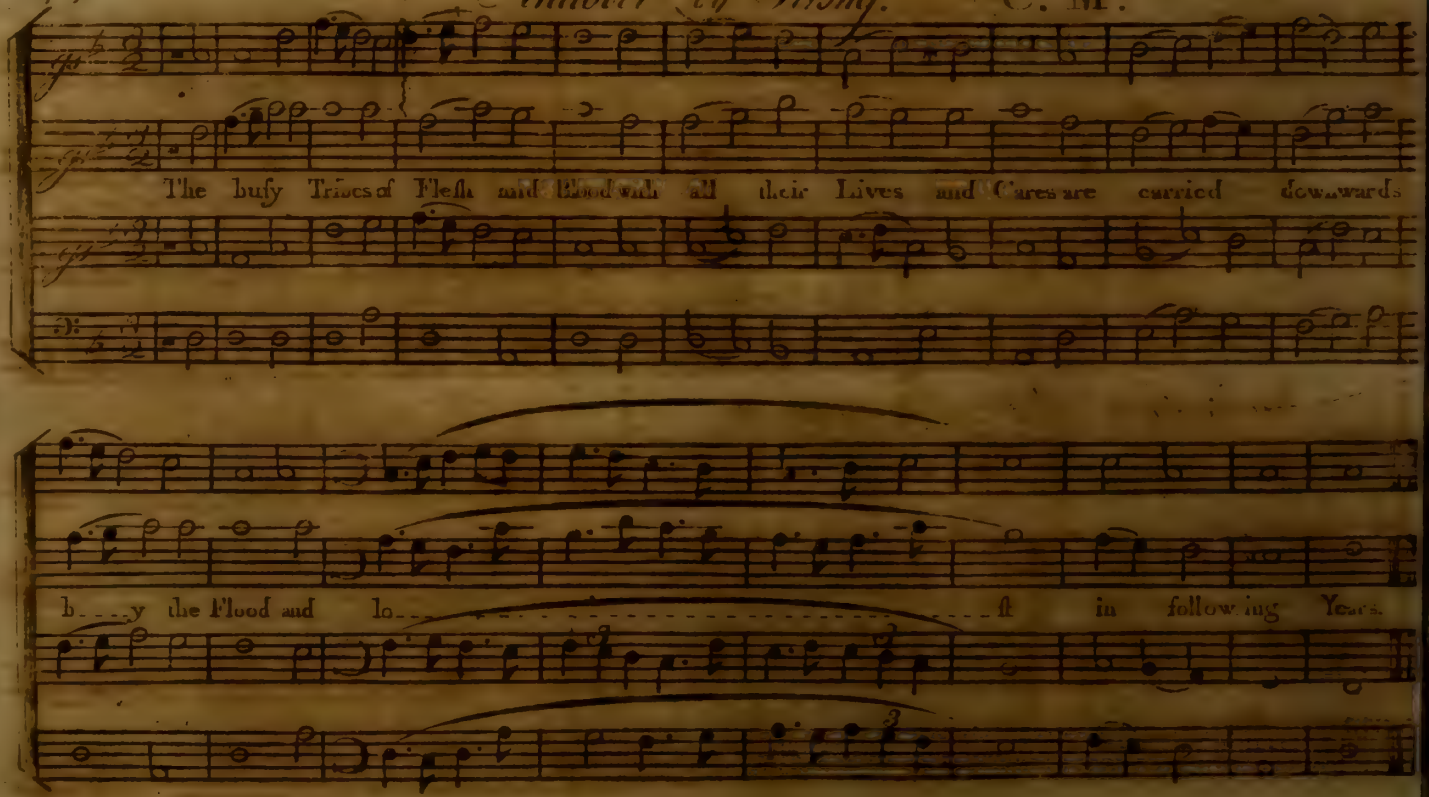

My God, the Steps of pious Men are ordre'd by thy Will; tho' they should fall they rise again. thy Hand supports them still.
The Lord delights to see their Ways, their Virtue he approves, he'll never deprive them of his Grace nor leave the man he loves.

Lichfield. by Bromfon. L.M.

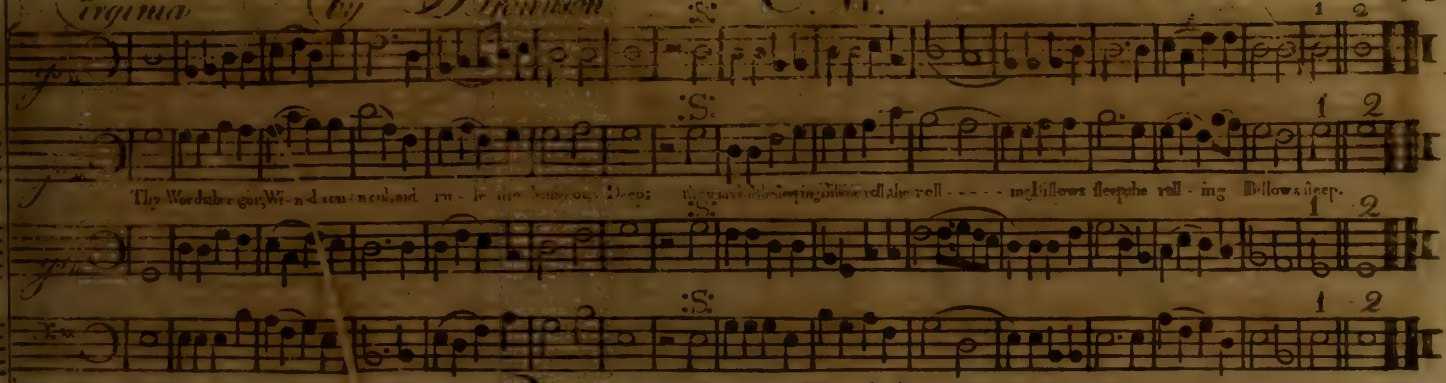



How pleasant 'tis to see Kindred and friends agree, Each in their proper station move, And
each fulfil their part With sympathizing heart, In all the cares of life and love.

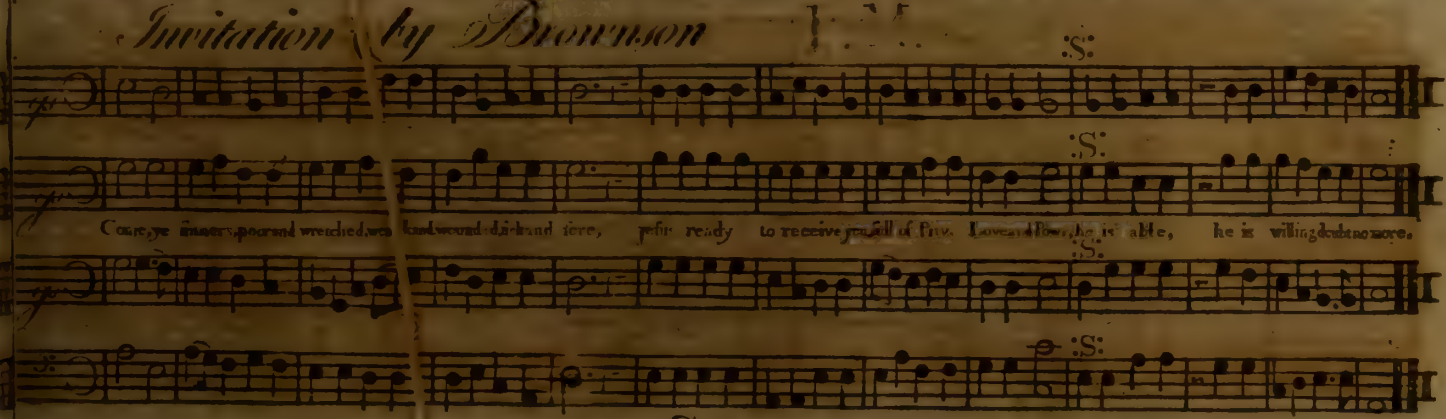
Andover by Strong. C. M.



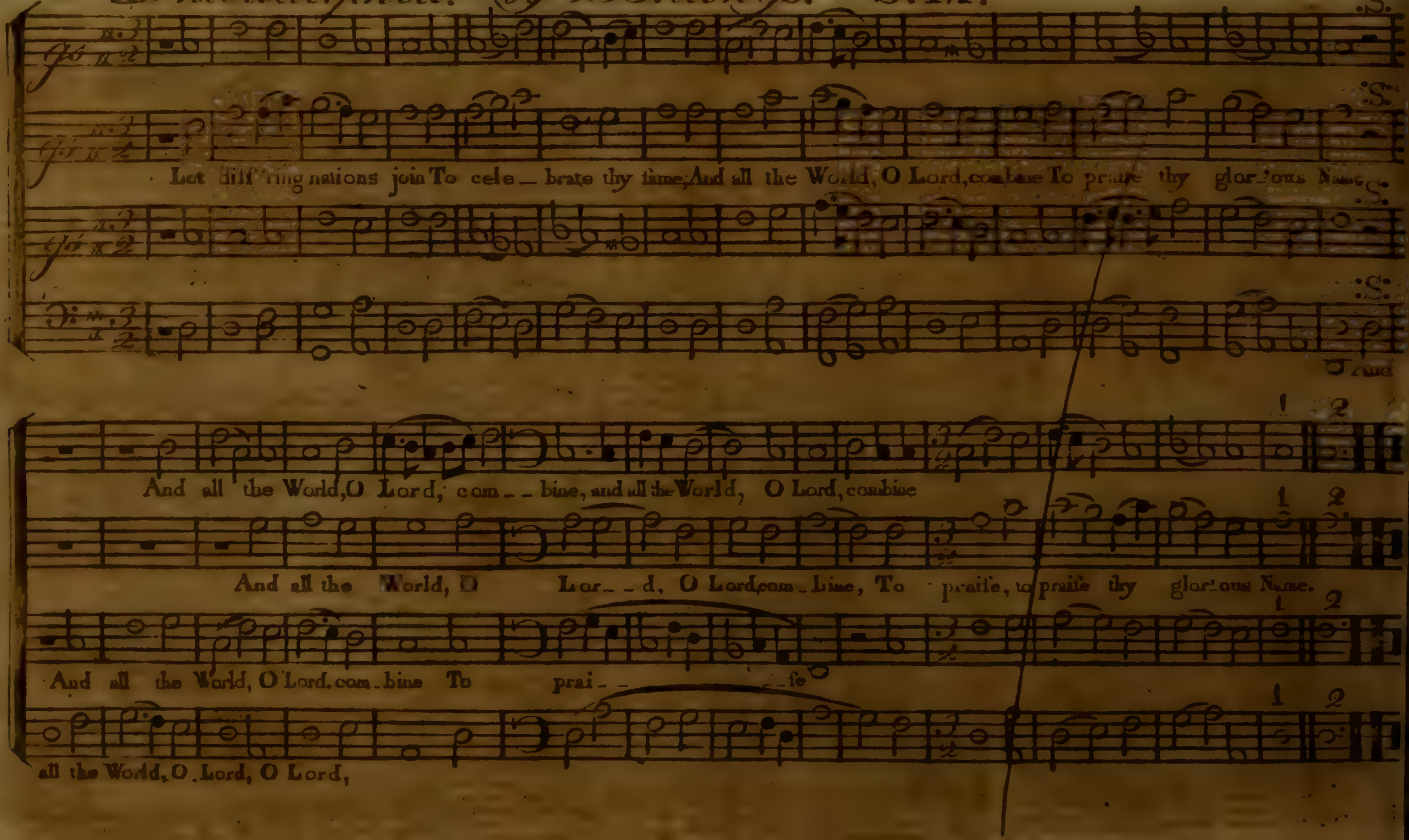
Virginia by Brownson C.M.

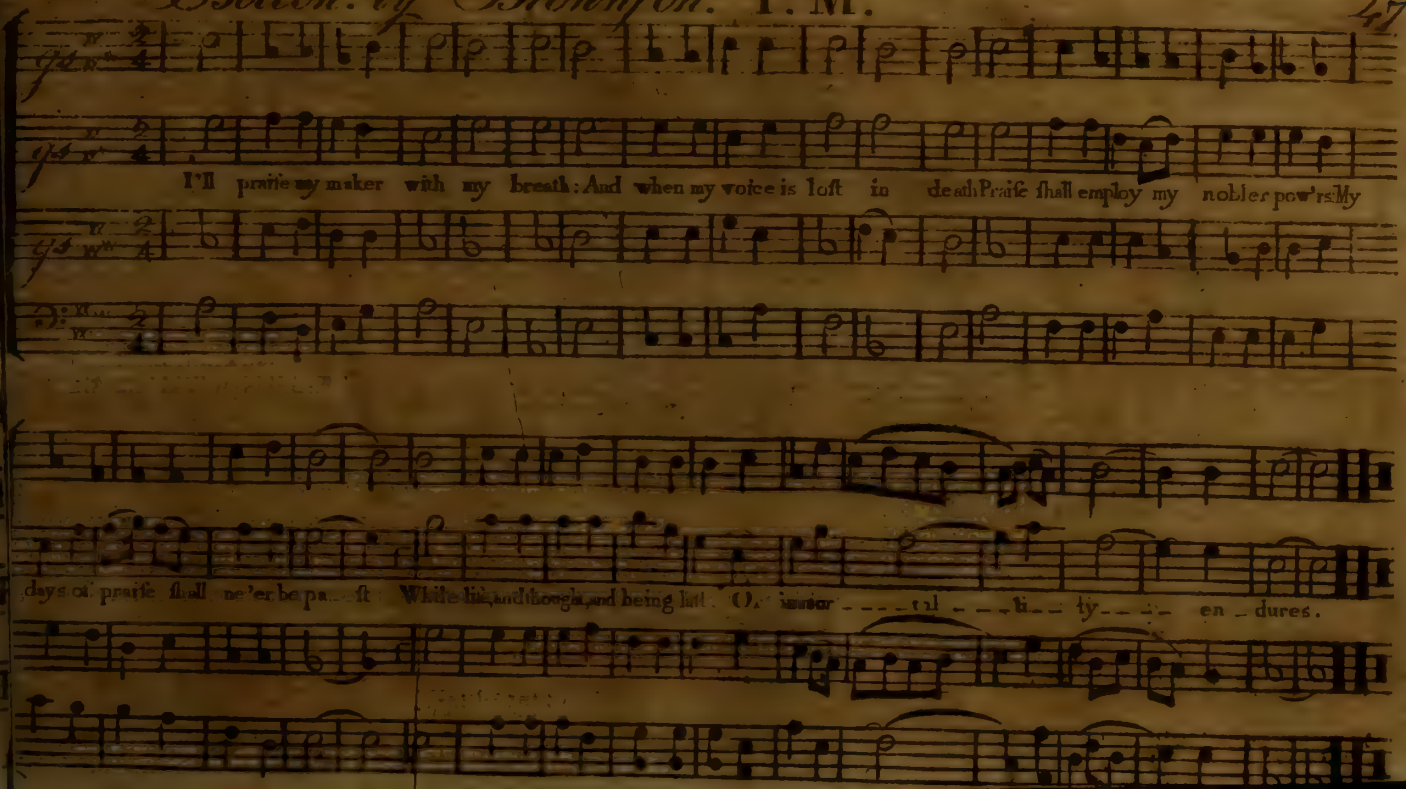


Invitation by Brownson L.M.

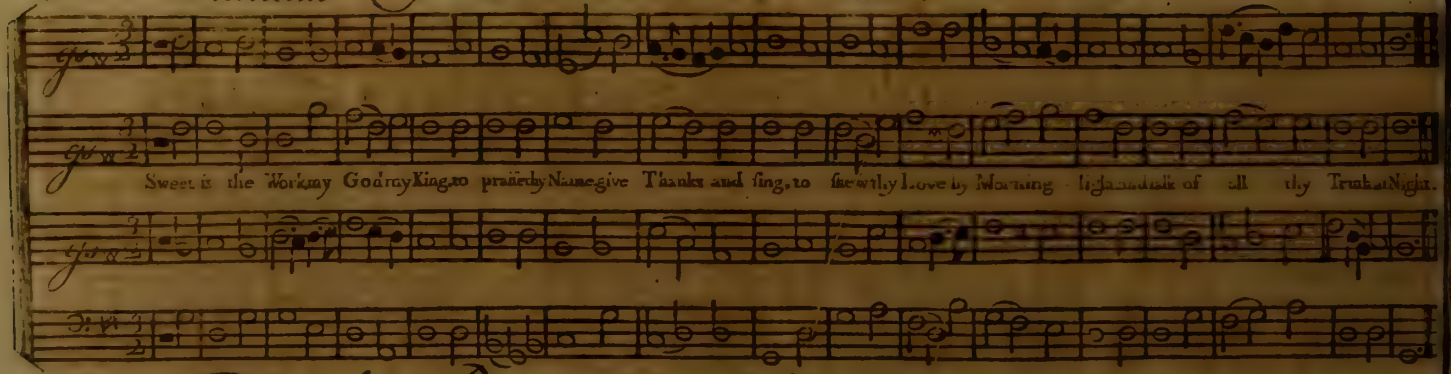


Philadelphia. by Billings. S.M.

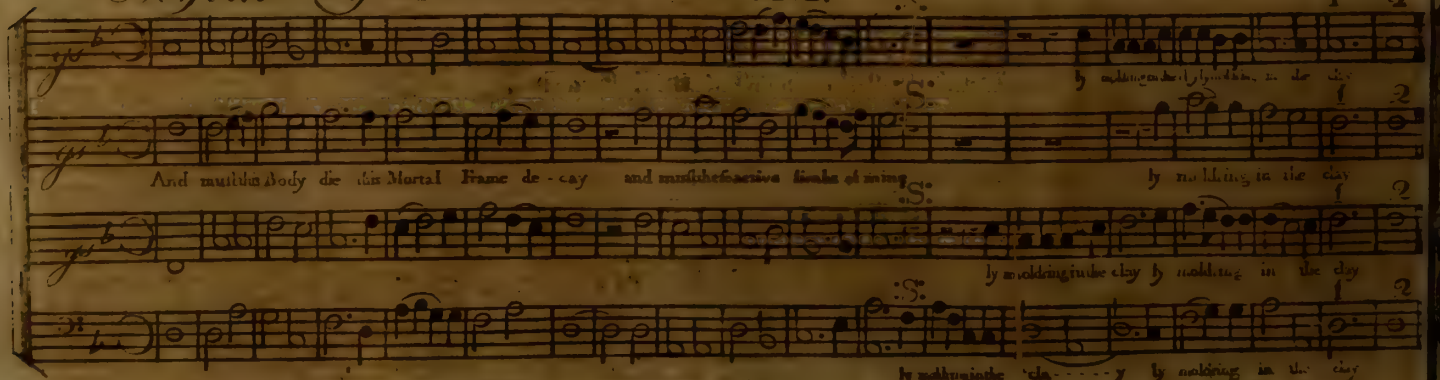


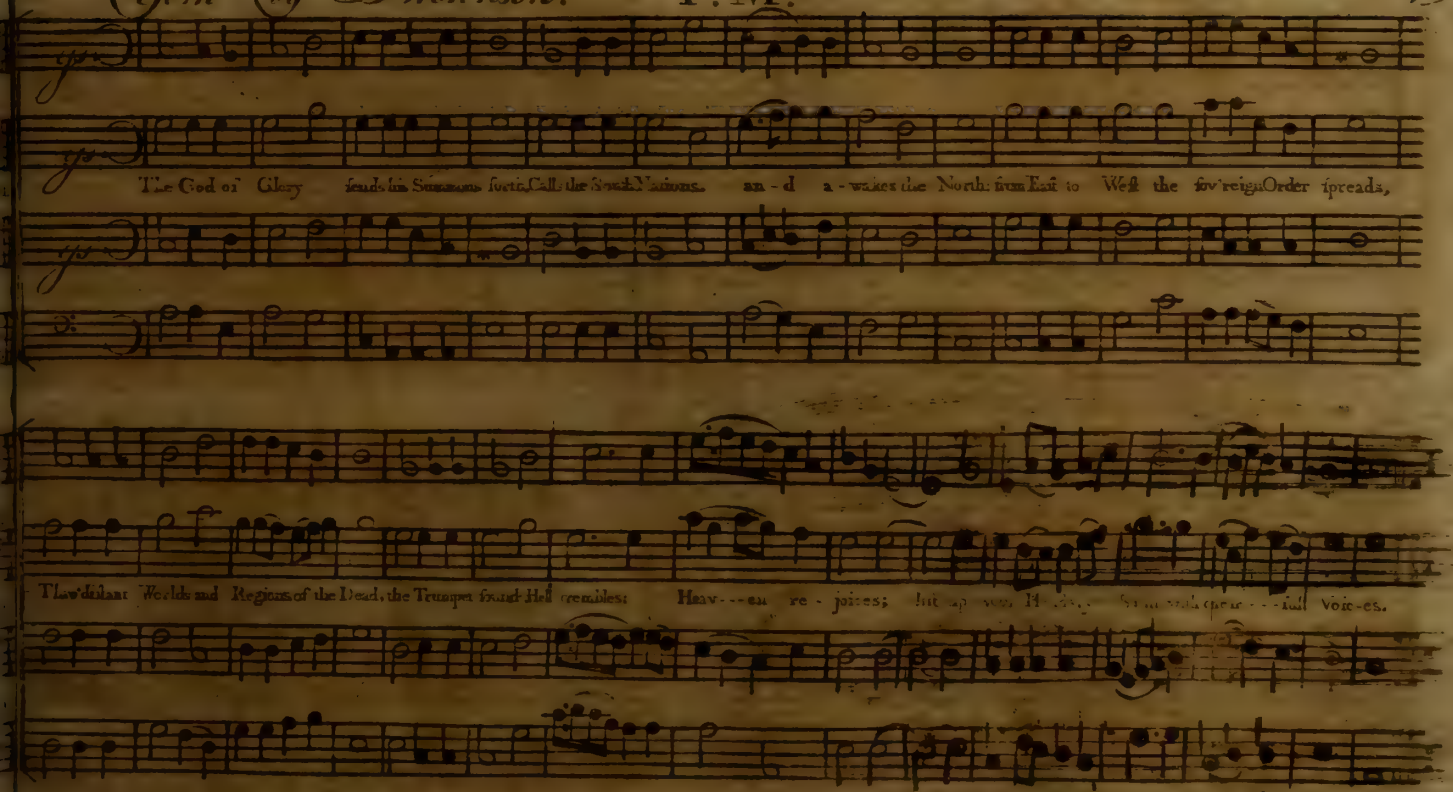

I'll praise my maker with my breath: And when my voice is lost in death Praise shall employ my nobler pow'rs: My
days of praise shall ne'er be past While life, and thought, and being last. Or immor tal ty endures.

Durham by Brownson. L.M.

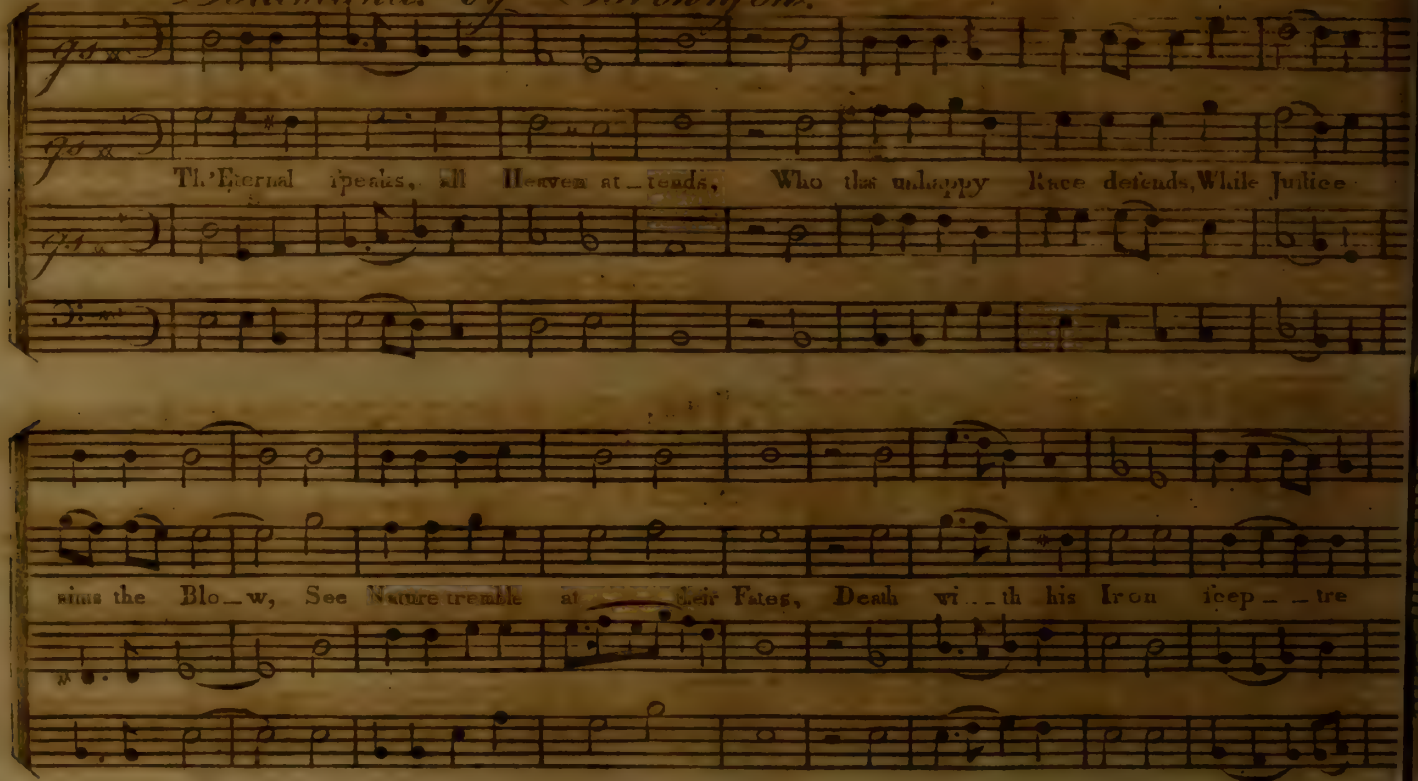


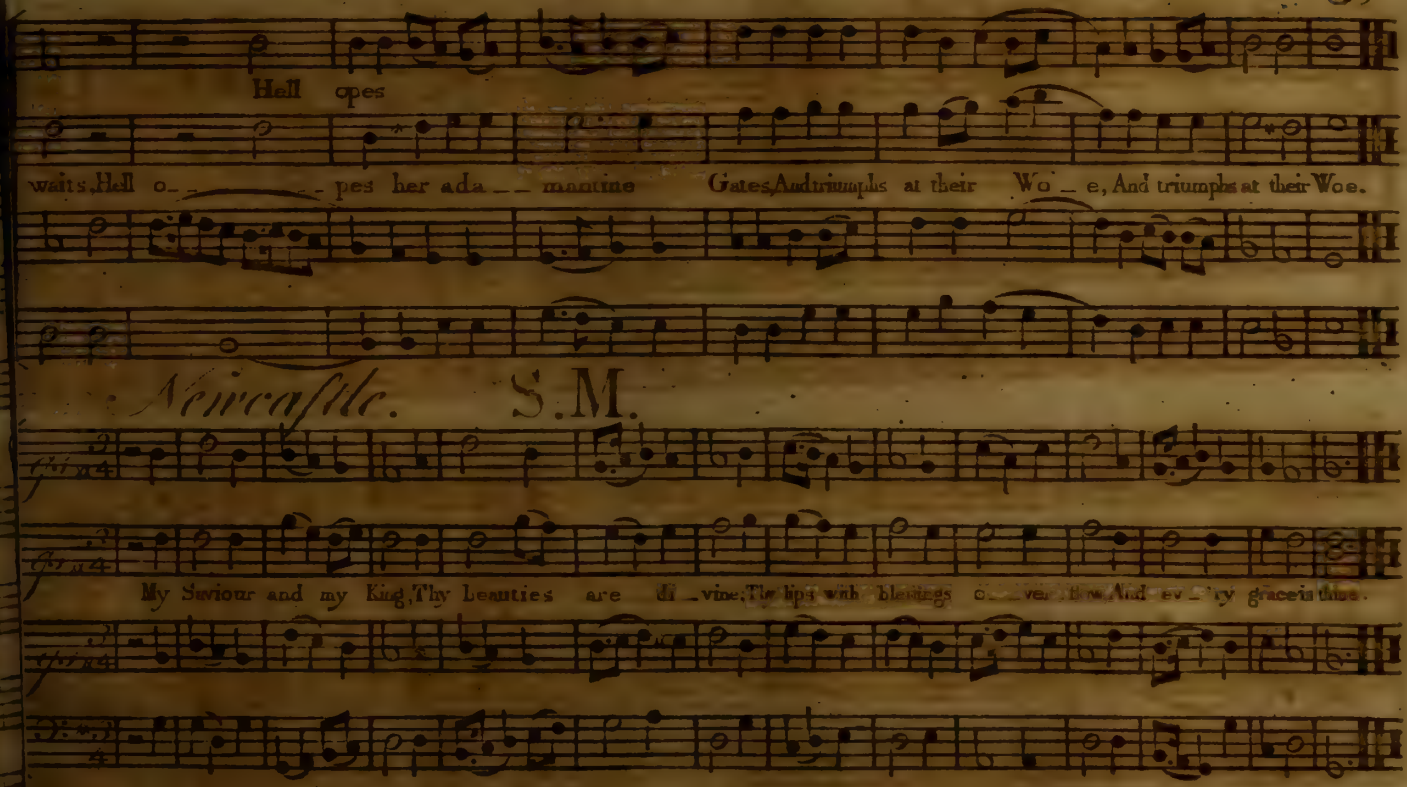
Norfolk by Brownson S.M.



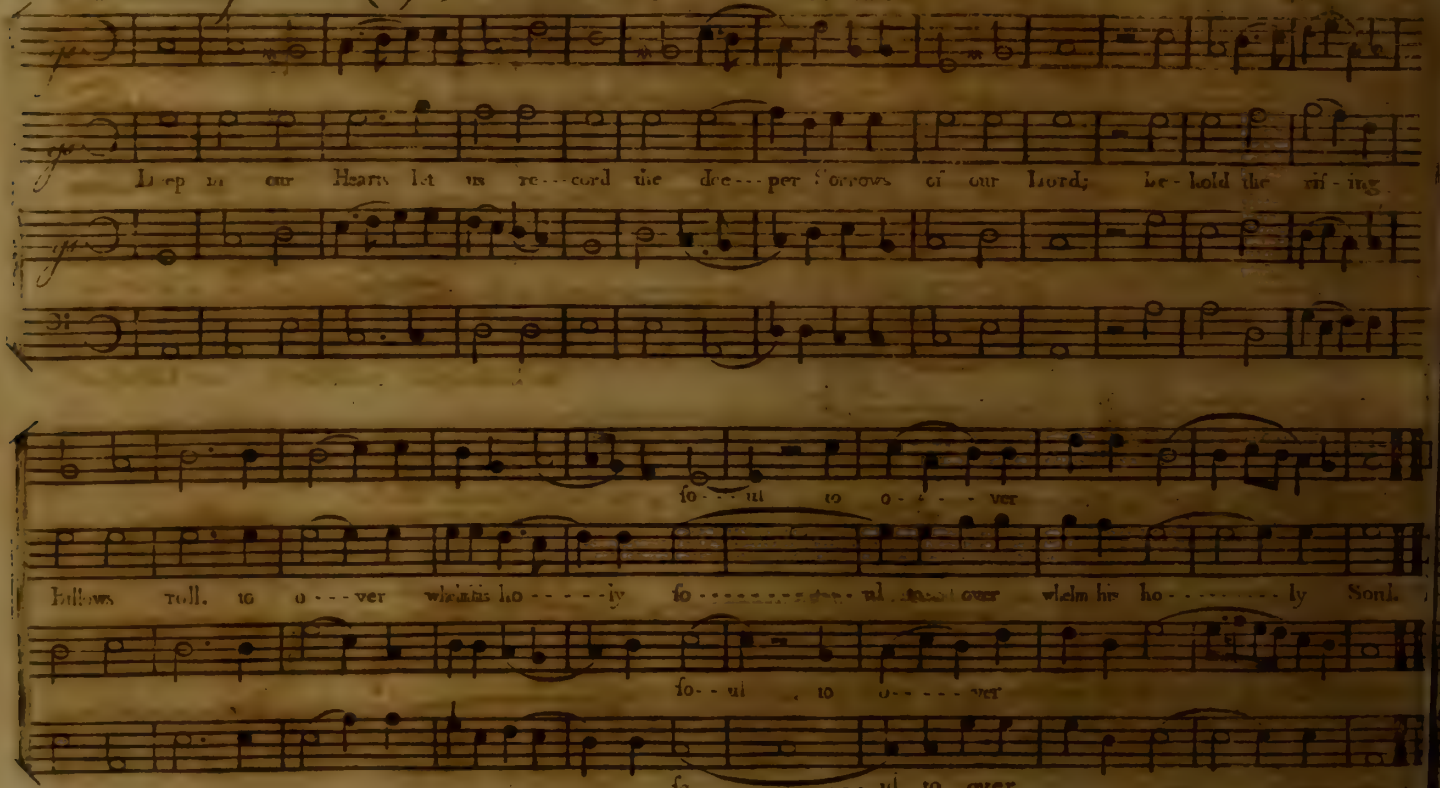

The God of Glory sends his Summons forth, Calls the South Nations. an - d a - wakes the North: from East to West the sov'reign Order spreads,
Thro' distant Worlds and Regions of the Dead, the Trumpet sound: Hell trembles: Heav - - - en re - joices; lift up your Hearts, Saints with pear - - - ful Voic - es.

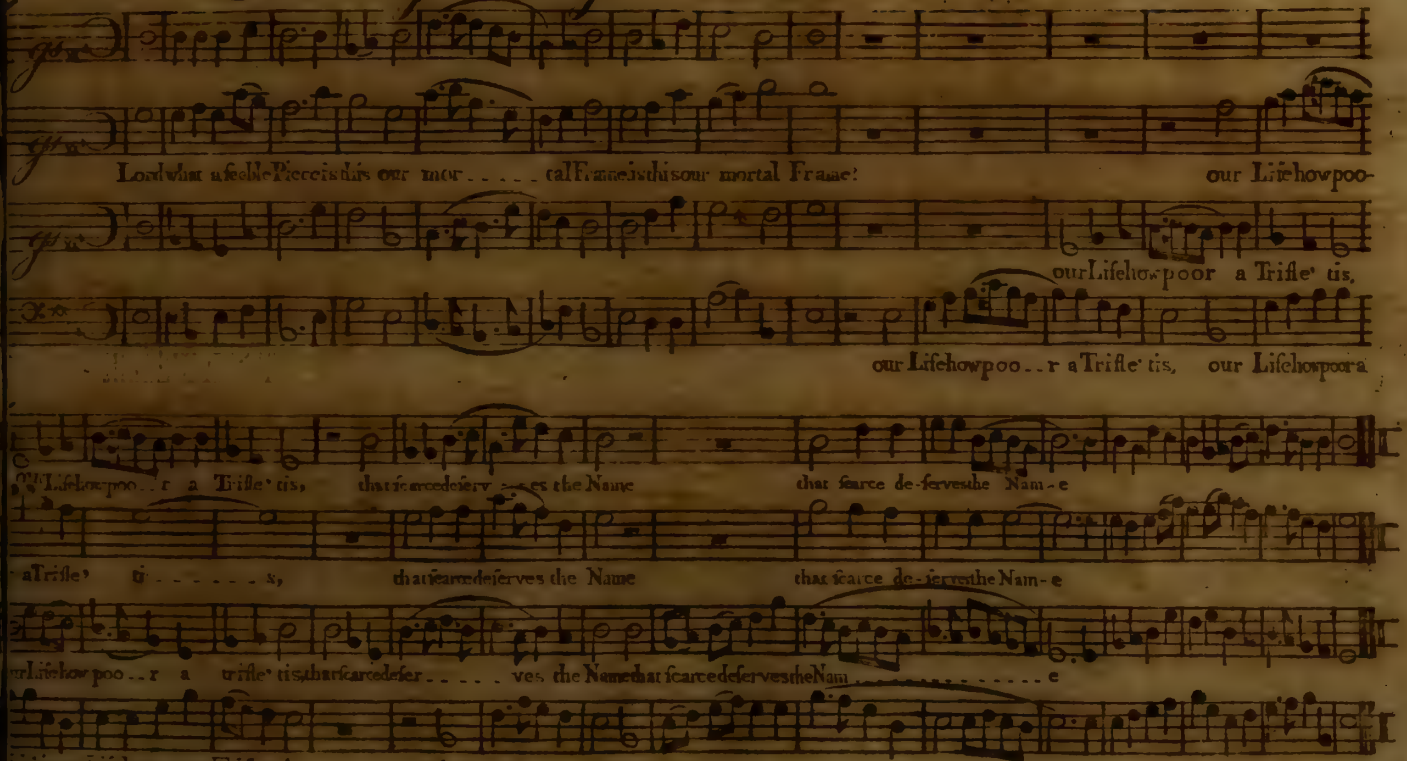
Buckland. by Brownson.



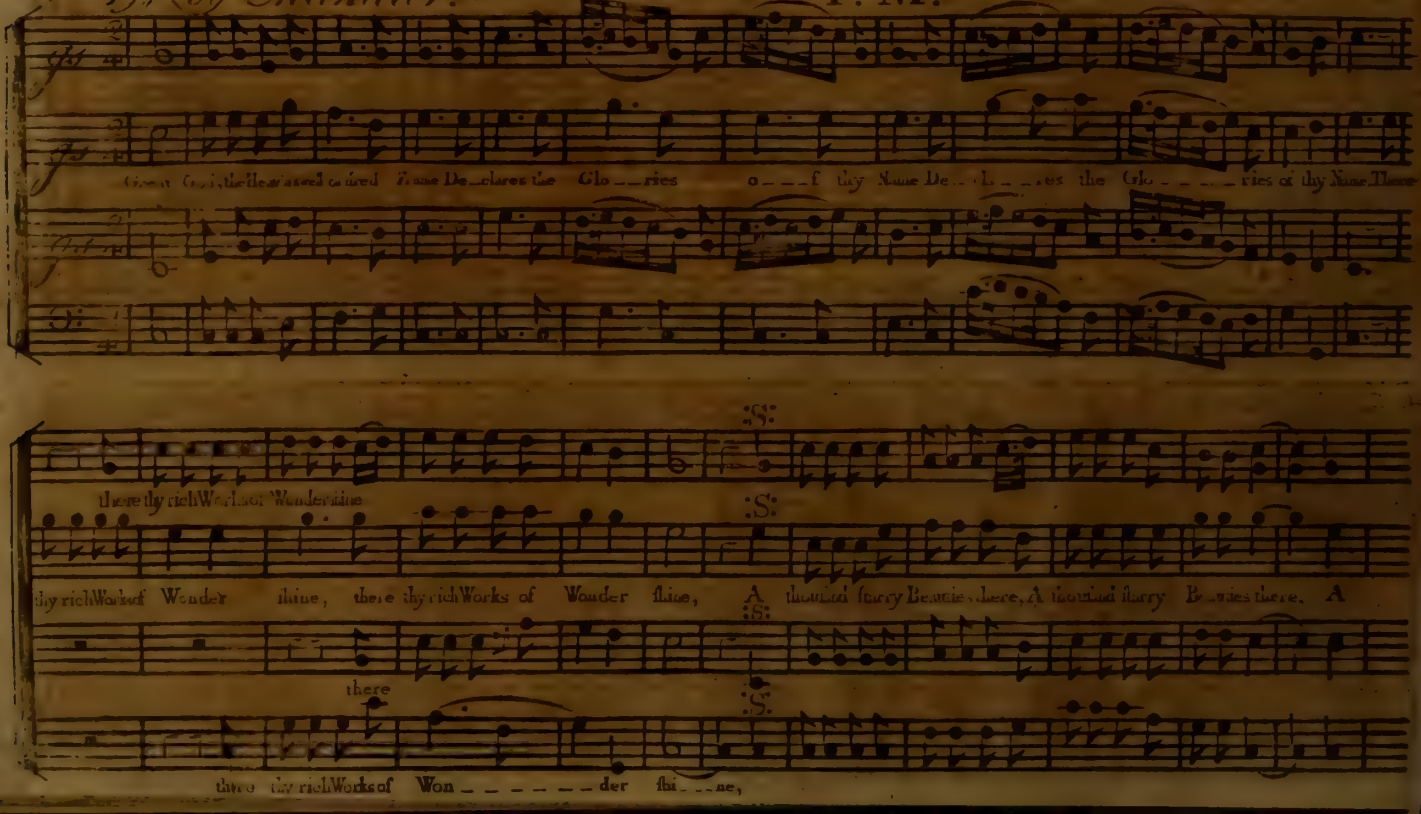

Hell opes
waits, Hell o_ _ _ _ pes her ada_ _ mantine Gates, And triumphs at their Wo_ e, And triumphs at their Woe.
Newcastle. S.M.
My Saviour and my King, Thy beauties are di_vine; Thy lips with blessings o_ver flow, And ev_'ry grace is thine.

Cambridge (by D. Bronnson.) L.M.

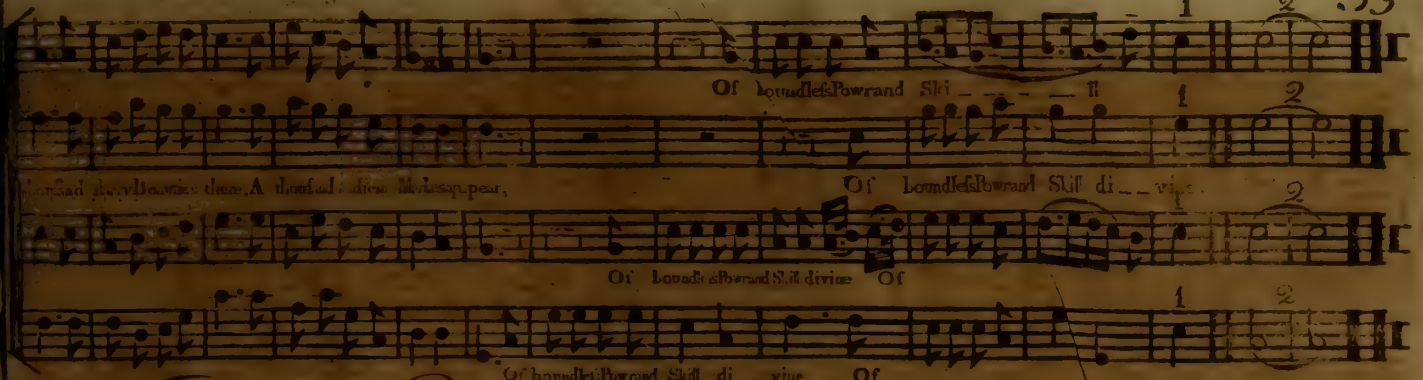



Lord what a feeble Piece is this our mor . . . . . tal Frame: is this our mortal Frame! our Life how poo-
our Life how poor a Trifle' tis,
our Life how poo . . r a Trifle' tis, our Life how poor a
Our Life how poo . . r a Trifle' tis, that scarce deserv . . es the Name that scarce de-serves the Nam-e
a Trifle' ti . . . . . s, that scarce deserves the Name that scarce de-serves the Nam-e
our Life how poo . . r a trifle' tis, that scarce deser . . . . . ves the Name that scarce deserves the Nam . . . . . e
this is our Life how poor a Trifle' tis, that

54 19th by Chandler. P.M.



Of boundless Powrand Ski _ _ _ _ ll



Of boundless Powrand Skill di _ _ vine

Of boundless Powrand Skill divine Of

Of boundless Powrand Skill di _ _ vine Of

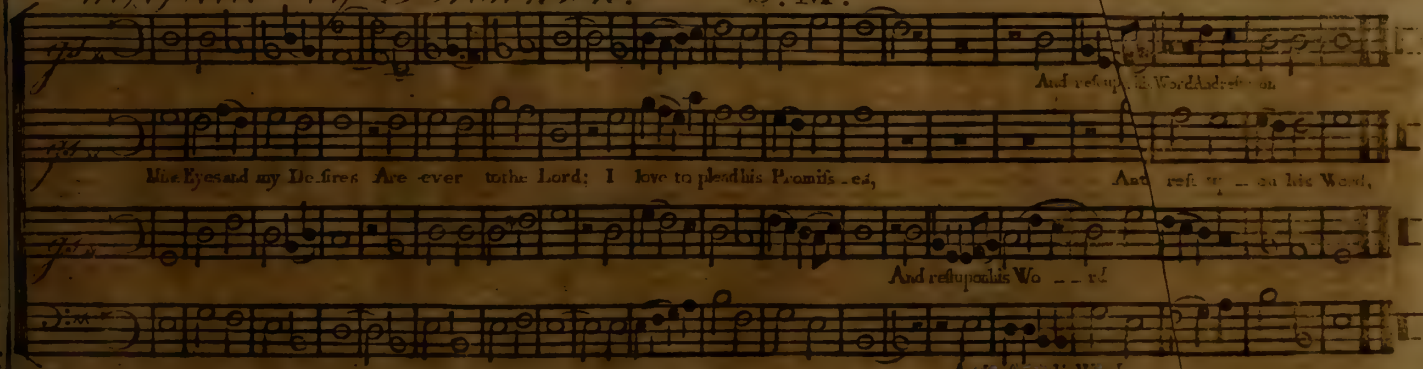
Westfield by Brownson. S.M.

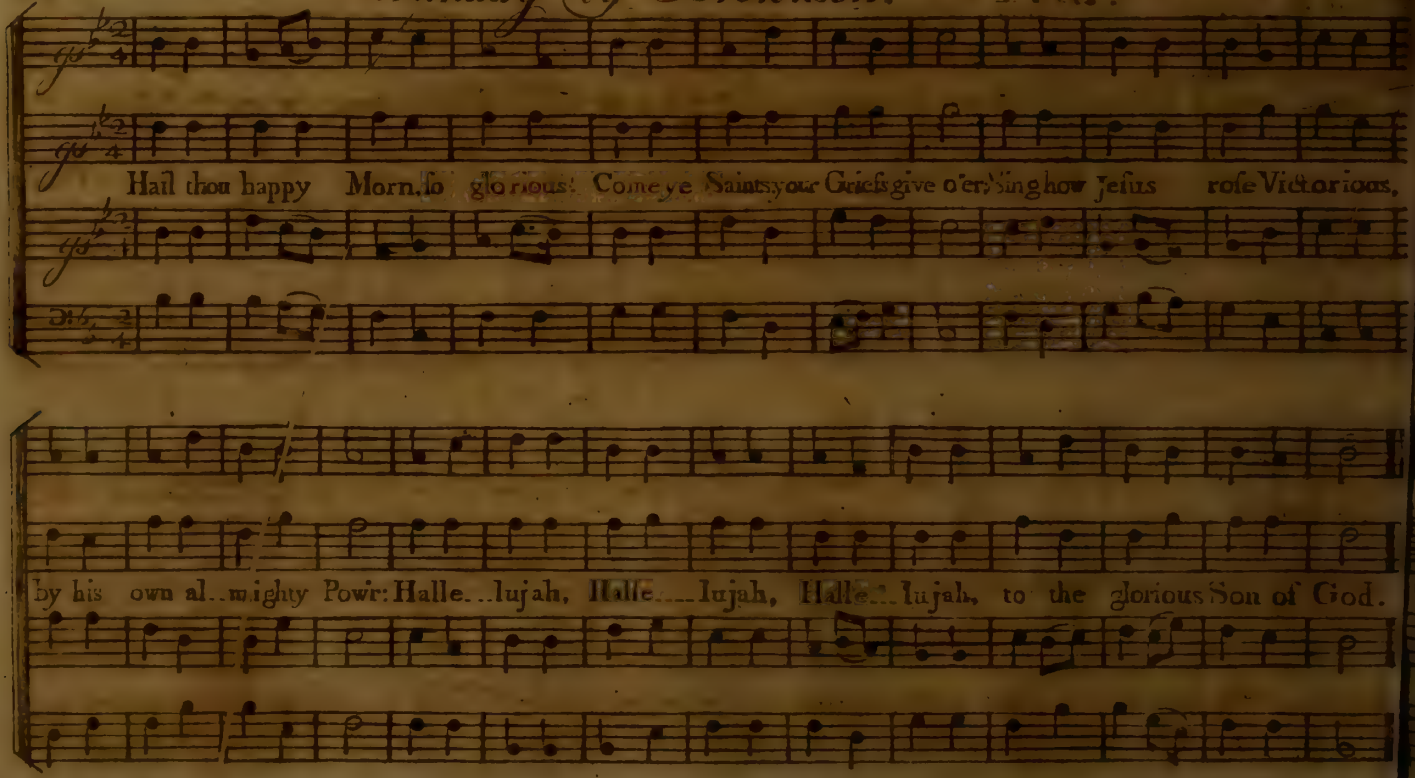
And rest upon his Word And rest upon

Mine Eyes and my Desires Are ever to the Lord; I love to plead his Promiss _ es, And rest _ _ on his Word,

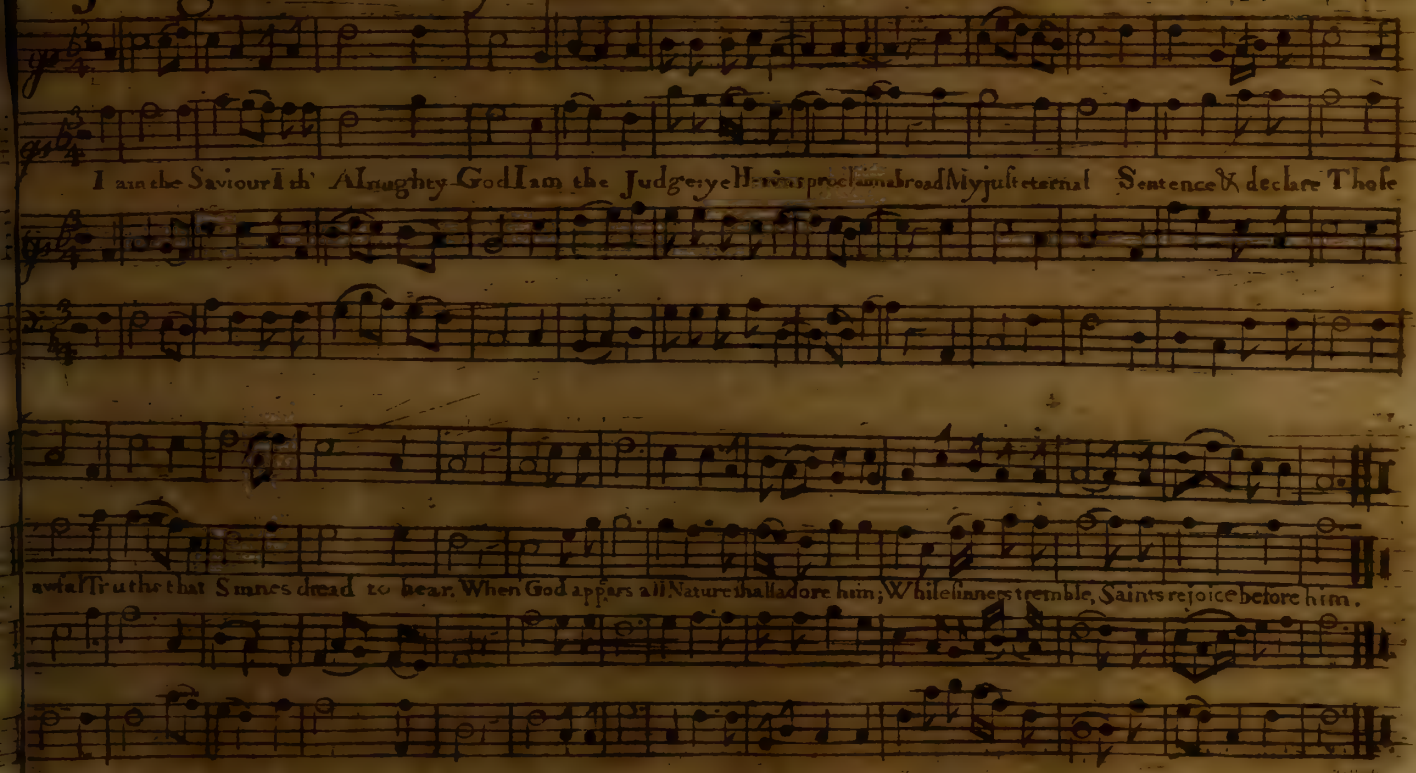
And rest upon his Wo _ _ rd

And rest upon his Word

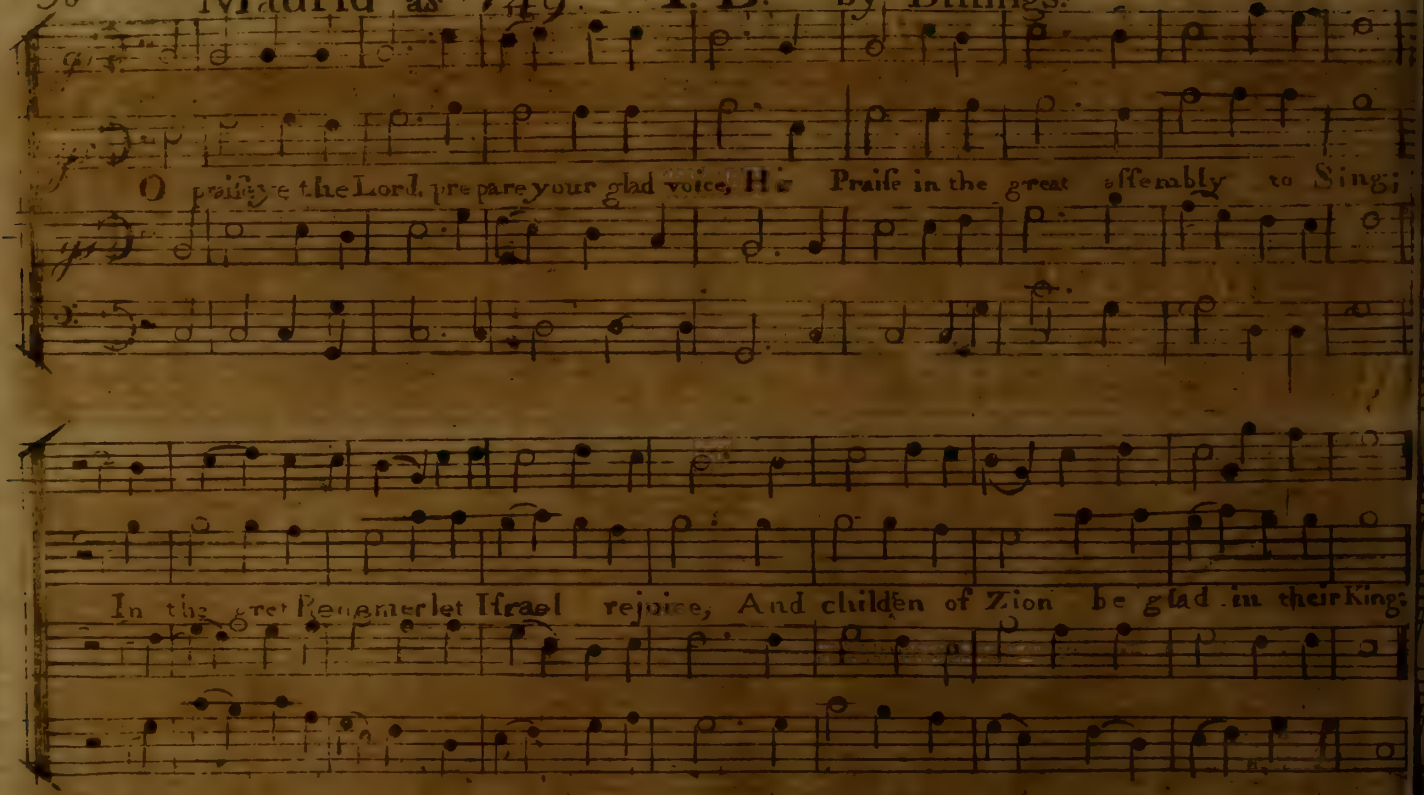



Hail thou happy Morn...lo glorious! Come ye Saints, your Griefs give o'er, Sing how Jesus rose Victorious,
by his own al...mighty Powr: Halle...lujah, Halle...lujah, Halle...lujah, to the glorious Son of God.

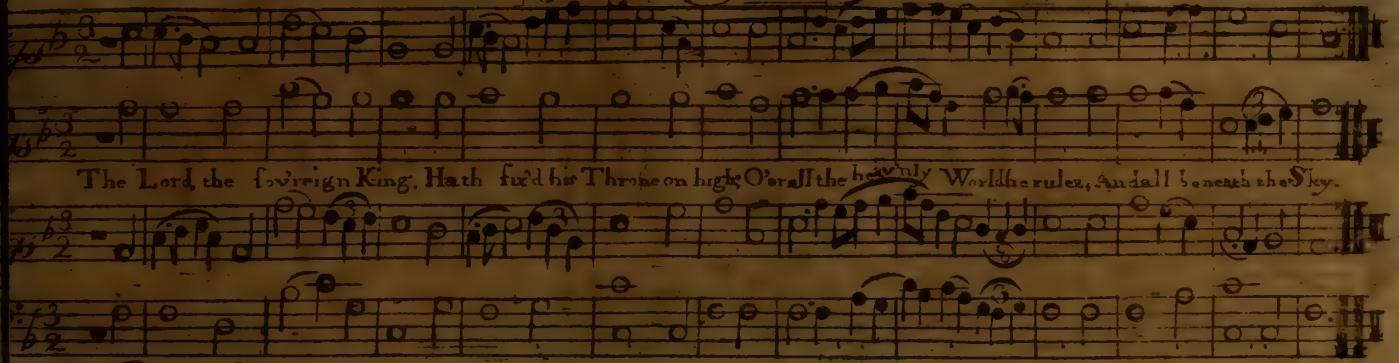
Judgment by Brownſon. P.M.



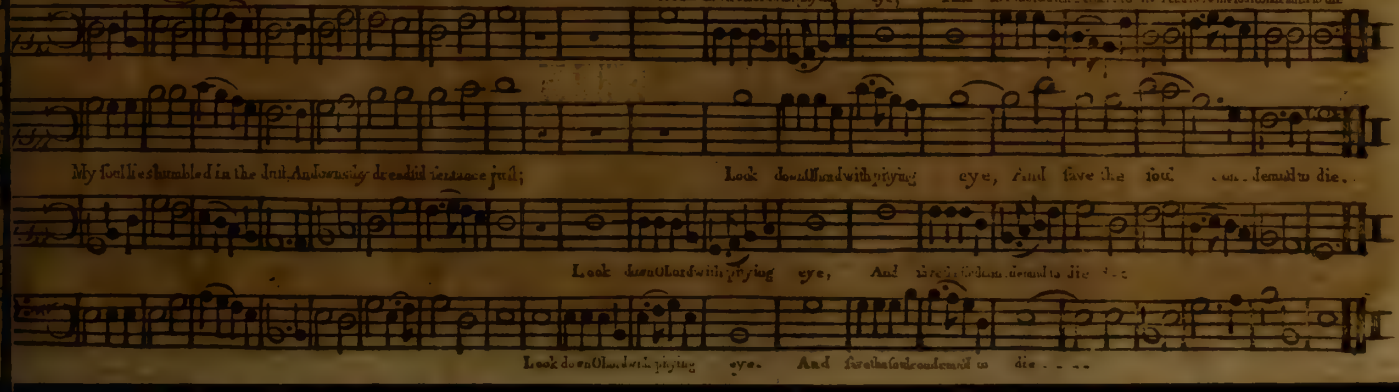
Madrid as 149. T.B. by Billings.



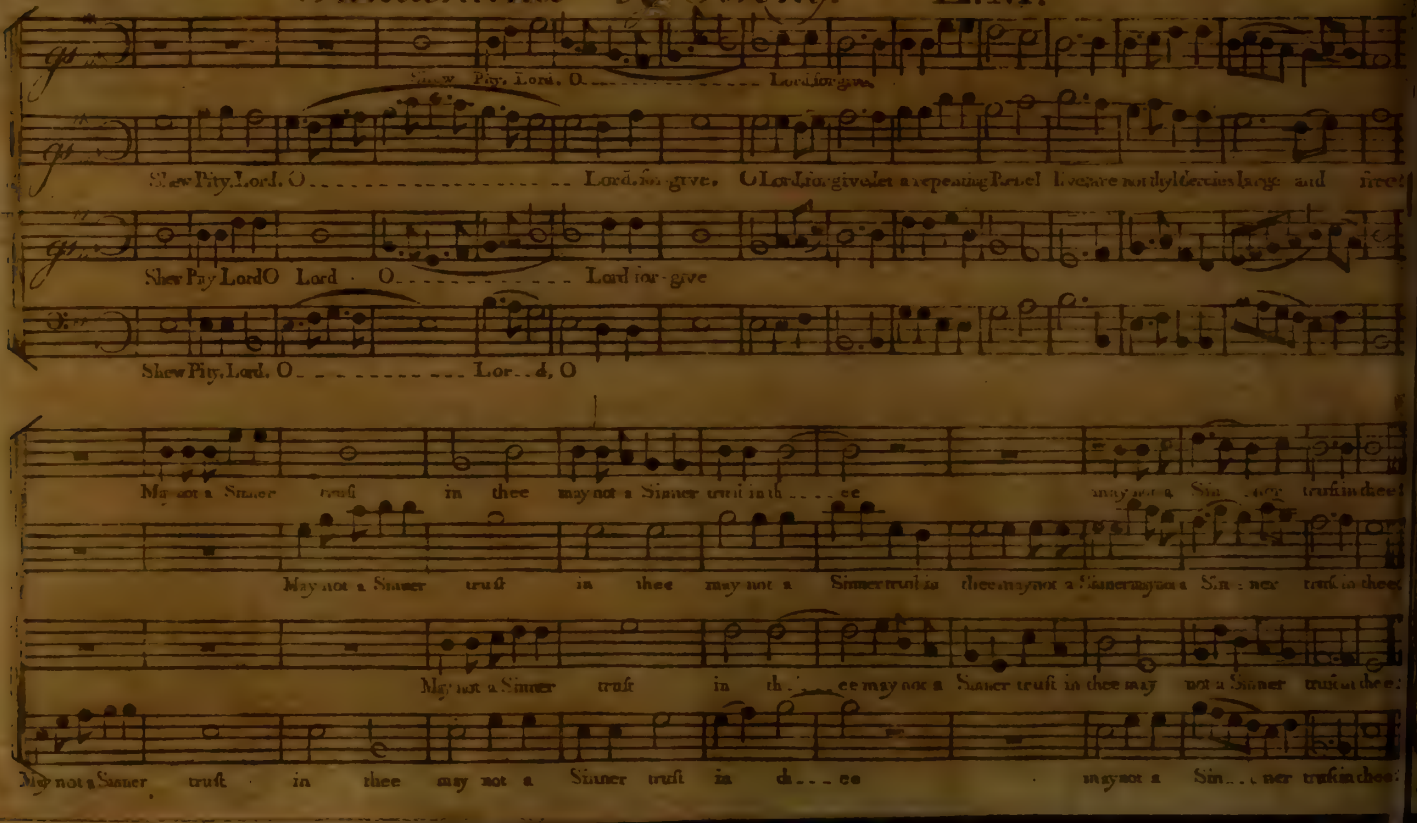
Cumberland S.M. by Benham



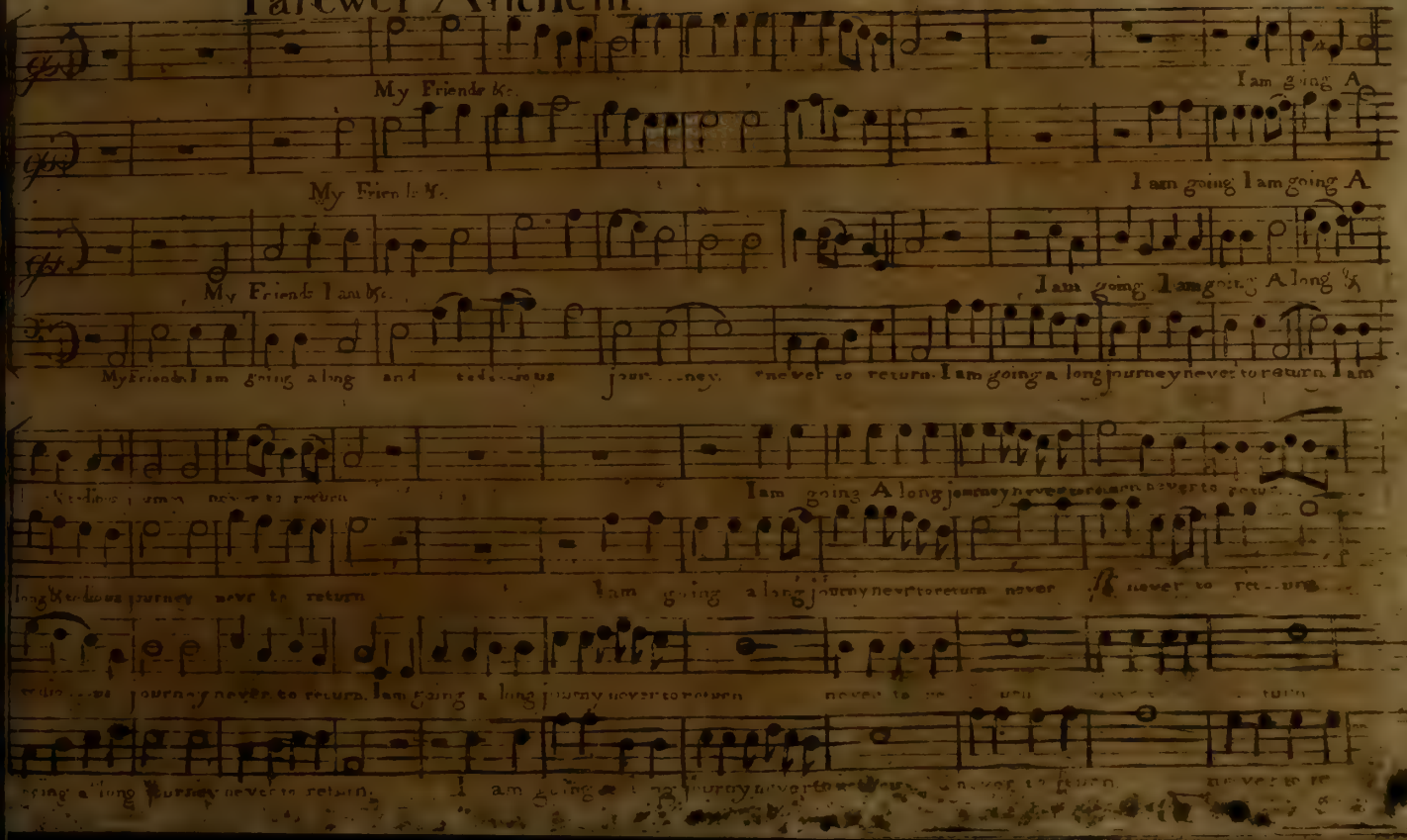
Pittsfield L.M.

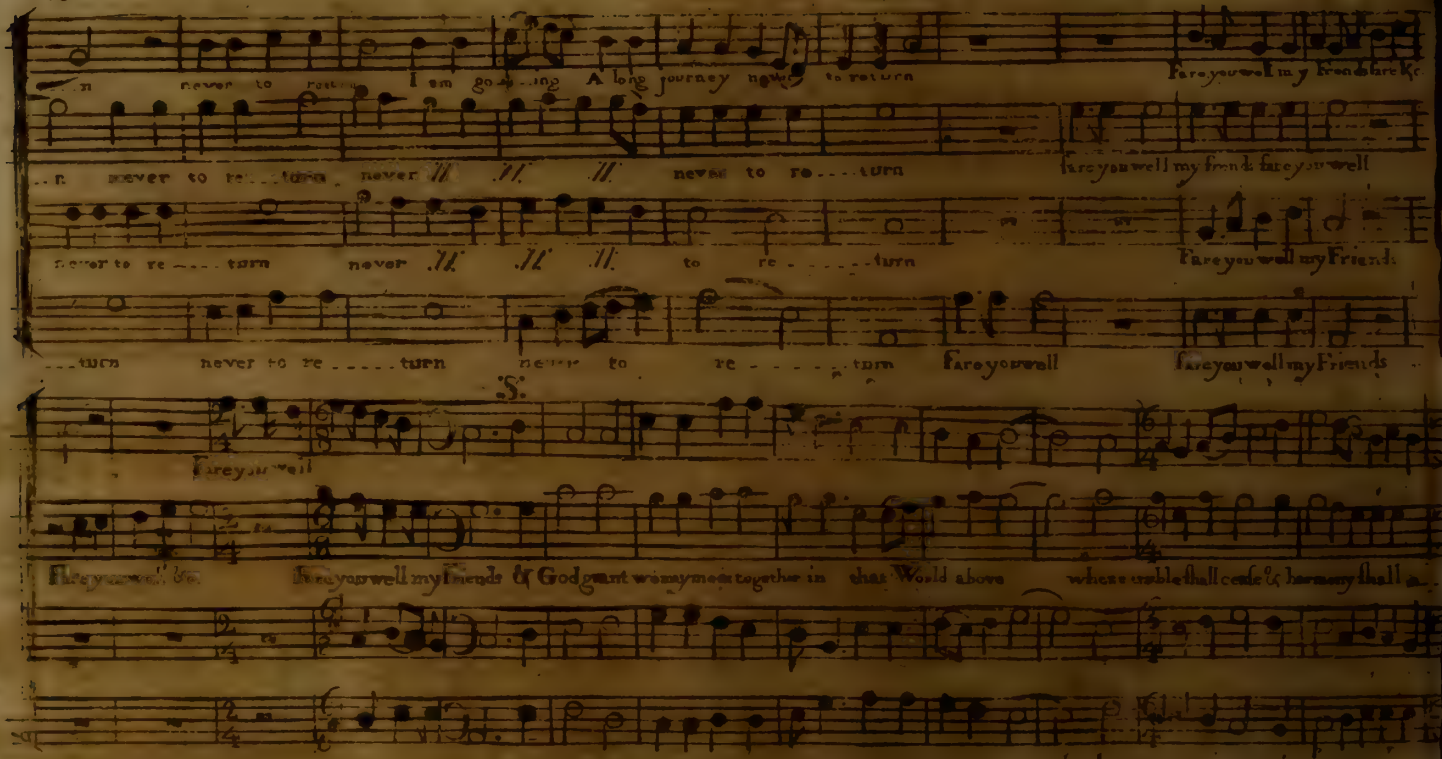


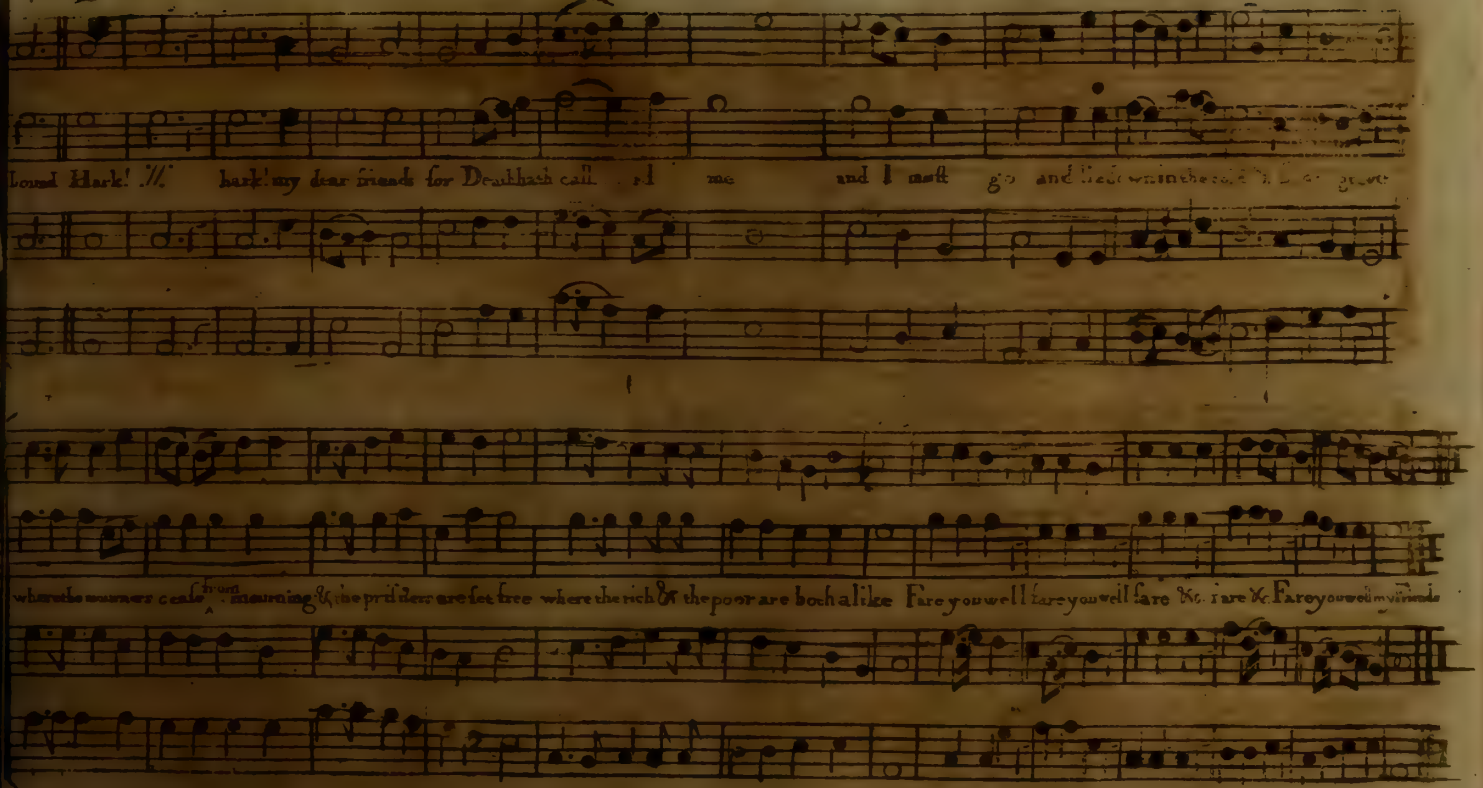
Sunderland by Strong. L.M.



Farewel Anthem




never to return I am going A long journey never to return Fare you well my Friends fare &c.
never to re---turn never never to re---turn fare you well my friends fare you well
never to re---turn never to re---turn Fare you well my Friends
---turn never to re---turn never to re---turn Fare you well fare you well my Friends
S.
Fare you well
Fare you well &c. Fare you well my Friends & God grant we may meet together in that World above where trouble shall cease & harmony shall


1 2
Loud Hark! /// hark! my dear friends for Death hath call d me and I must go and lie down in the cold grave
where the mourners cease from mourning & the prisoners are set free where the rich & the poor are both alike Fare you well fare you well fare &c. fare &c. Fare you well my friends

With songs and Honors sounding loud, Address the Lord on high; Over the Heav'ns he spreads his cloud & waters veil the Sky He sends his show'rs of

He

He sends his show'rs of

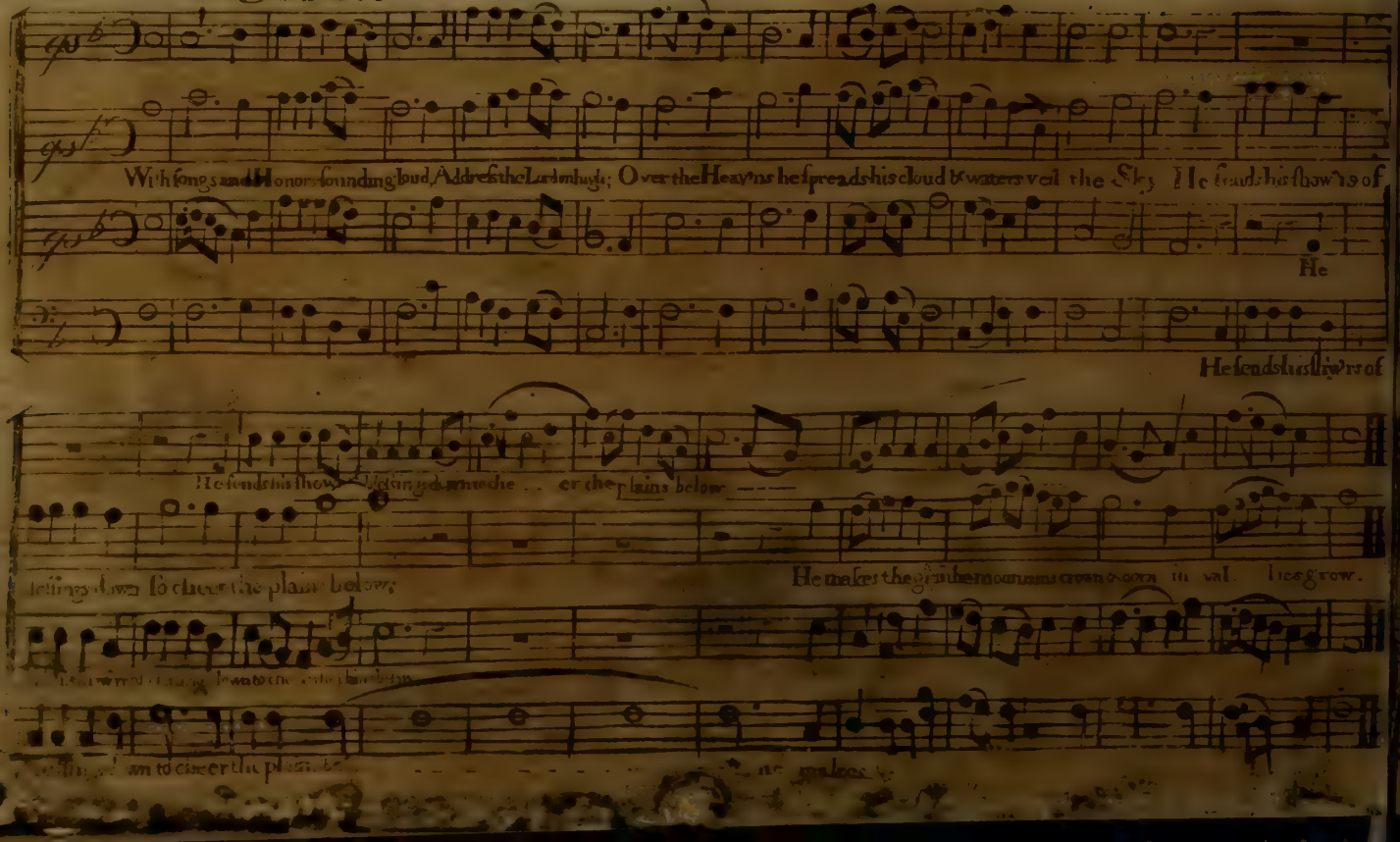
He sends his show'rs of blessings down to che . . er the plains below

He makes the grass the mountains crown & corn in val. lies grow.

blessings down so cheer the plains below;

[illegible] down to cheer the plains below

[illegible] down to cheer the plains be[illegible] . . . . . [illegible] makes



Bass Solo.

Holy holy holy Lord God al_ _ mighty which was and is_ _ and is_ _ _ to come

Tenor Solo.

Thou art wor_ thy O Lord to receive Glory and honour and Pow'r for thou hast cre_a _ _ ted all things.

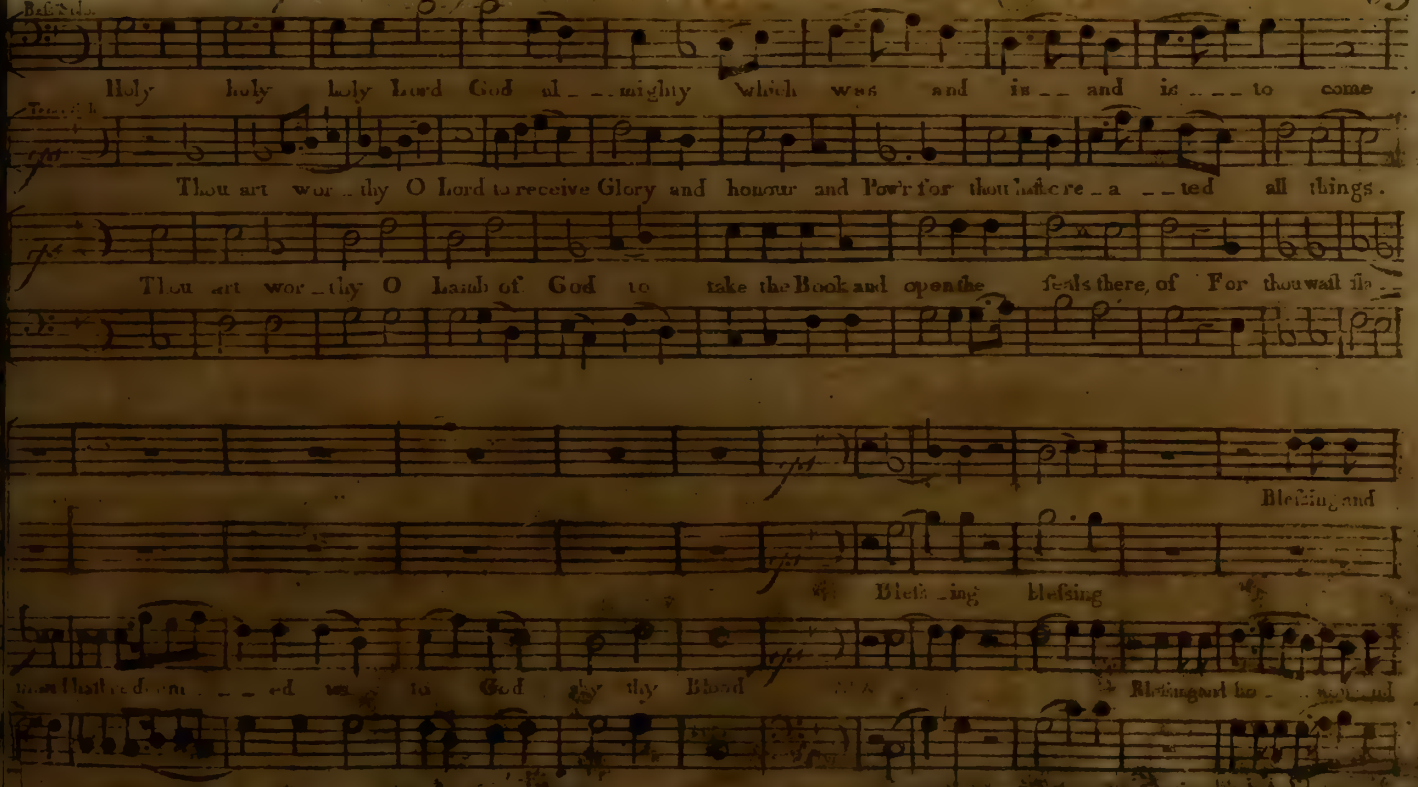
Thou art wor_ thy O Lamb of God to take the Book and open the seals there, of For thou wast sla_

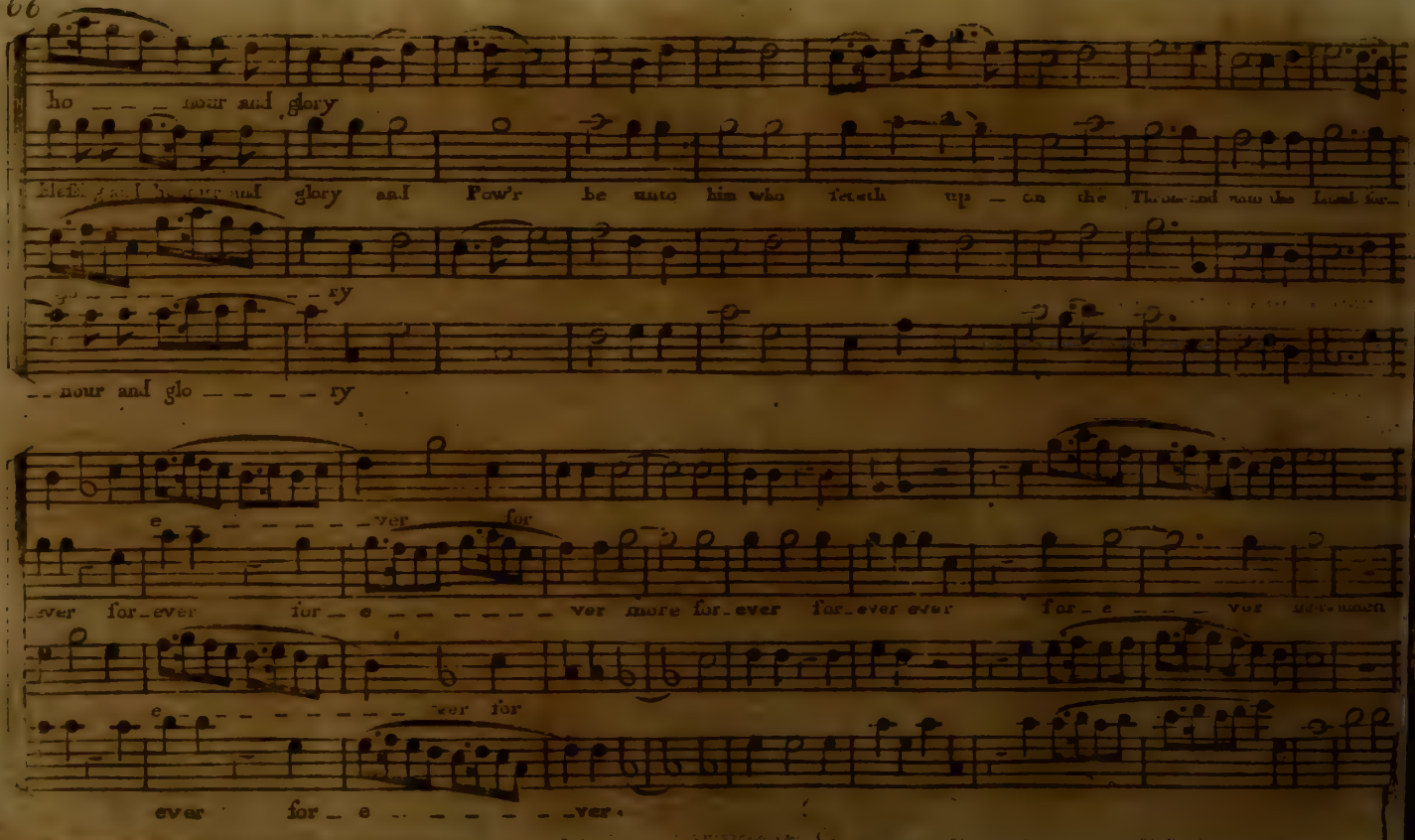
Blessing and

Bless_ing blessing

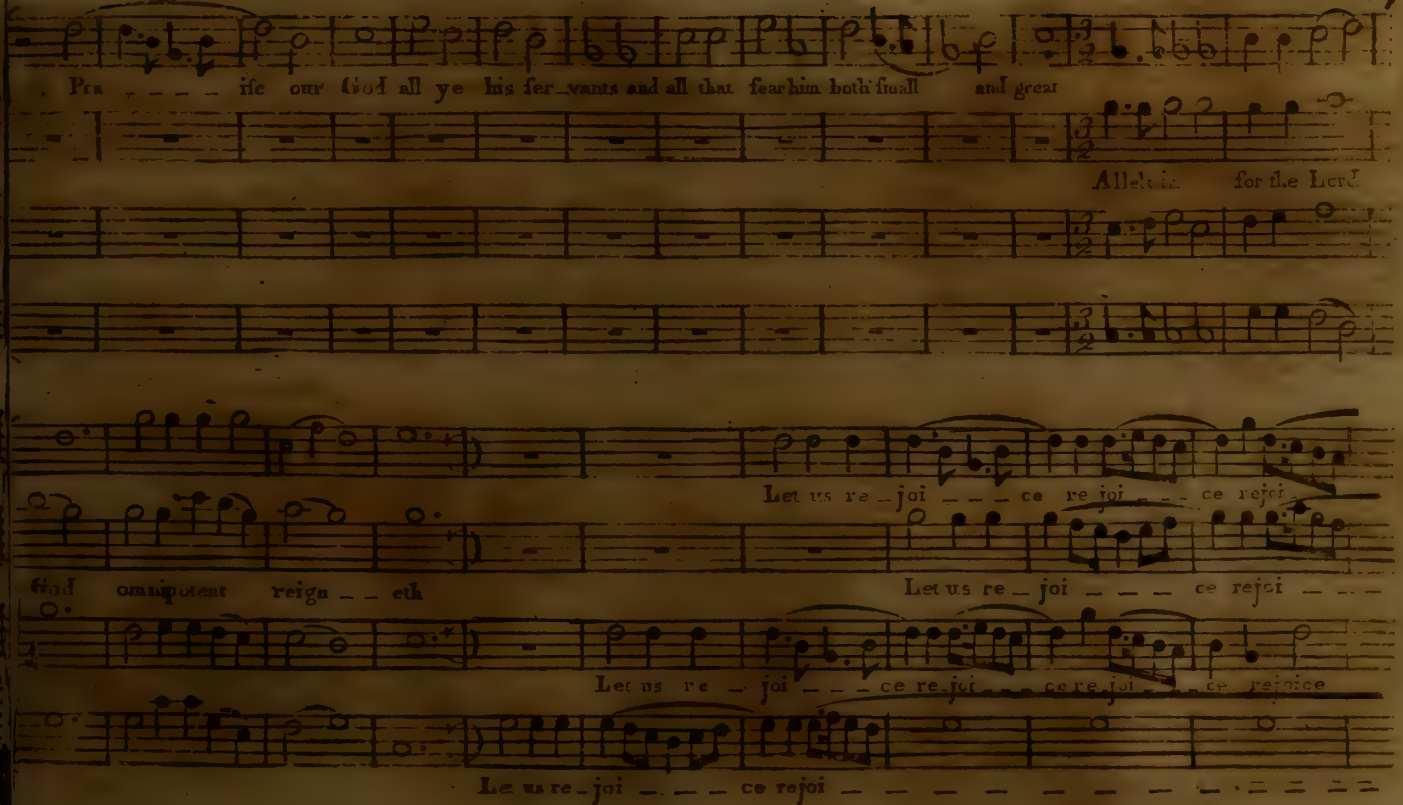
man hast redeem_ _ ed us to God by thy Blood

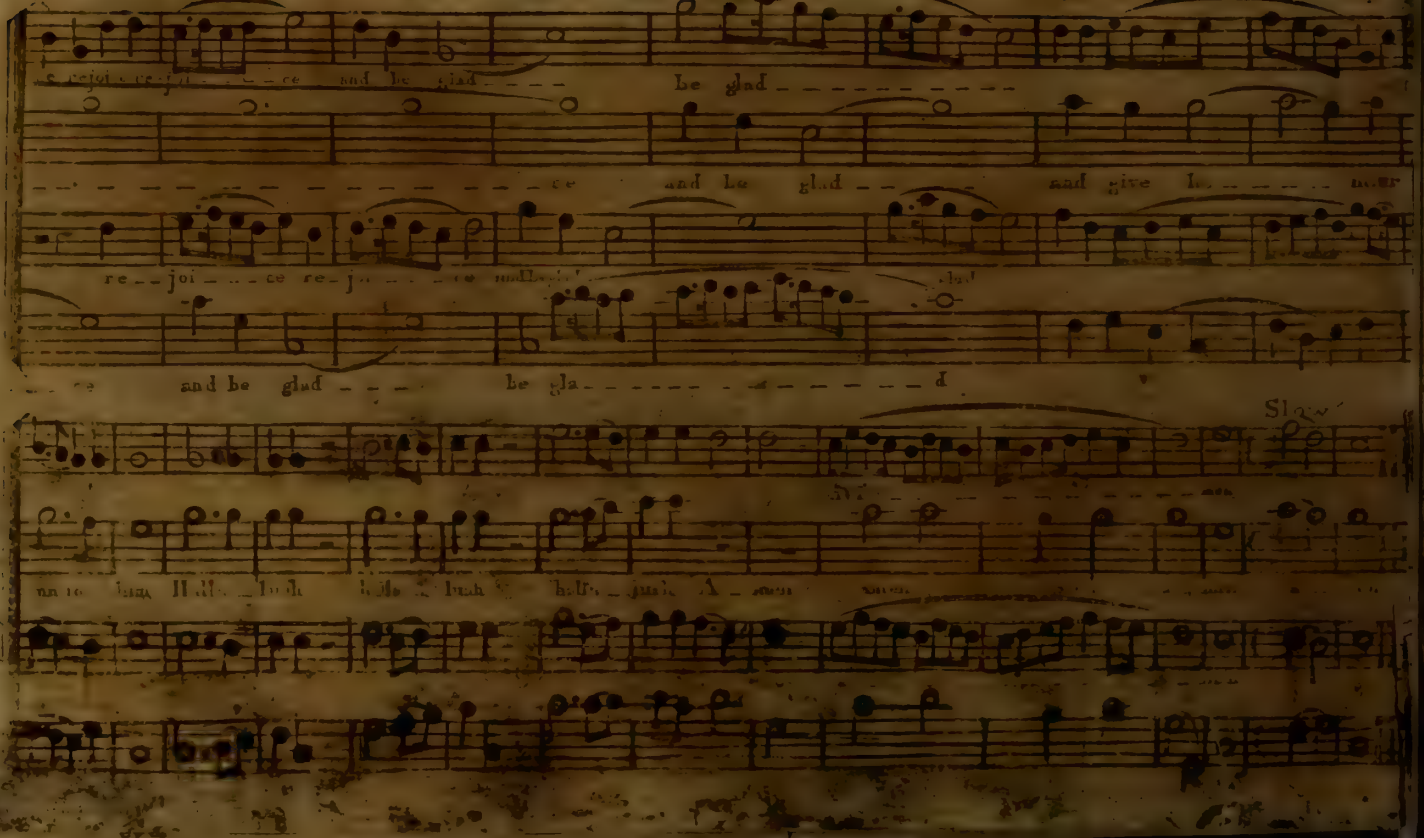
Blessing and ho_ _ nour and

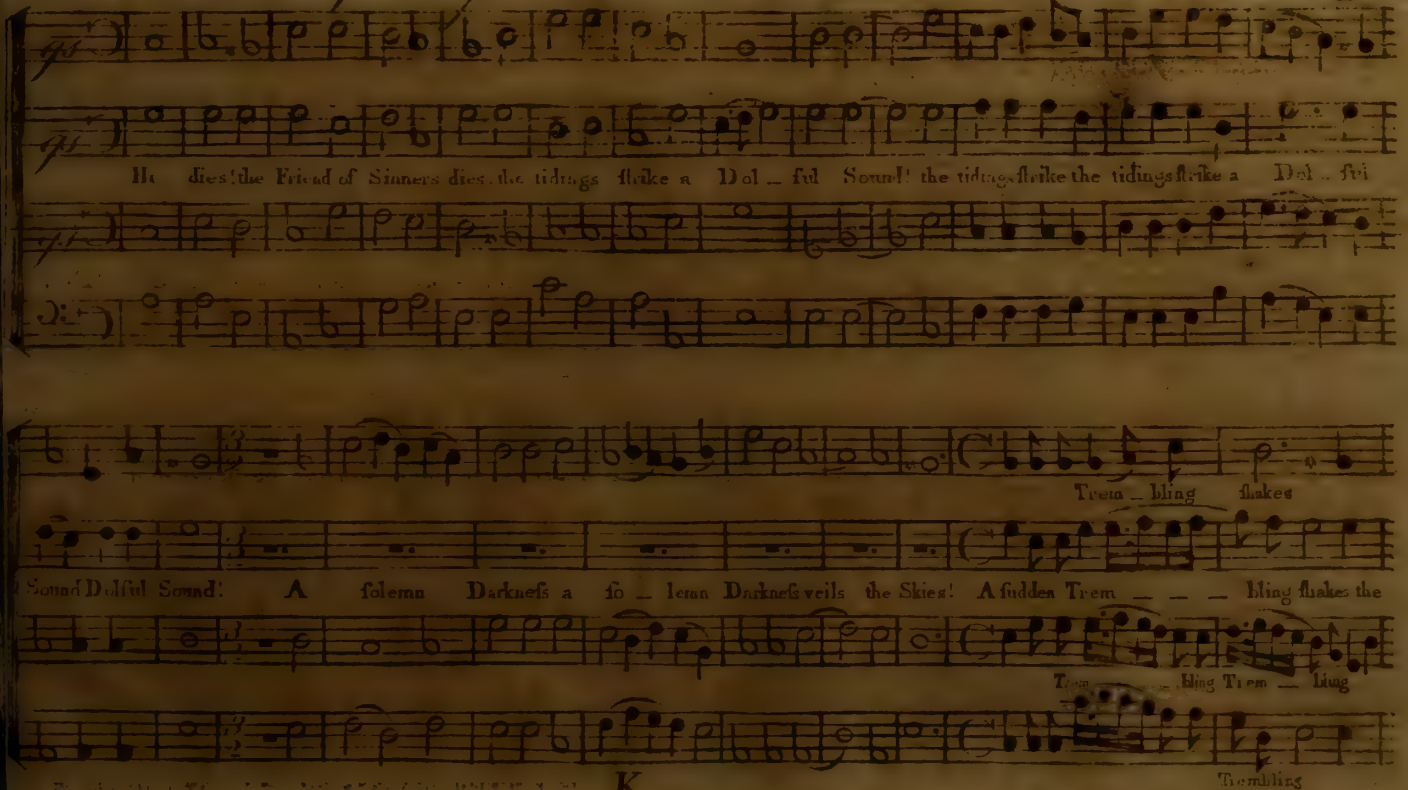


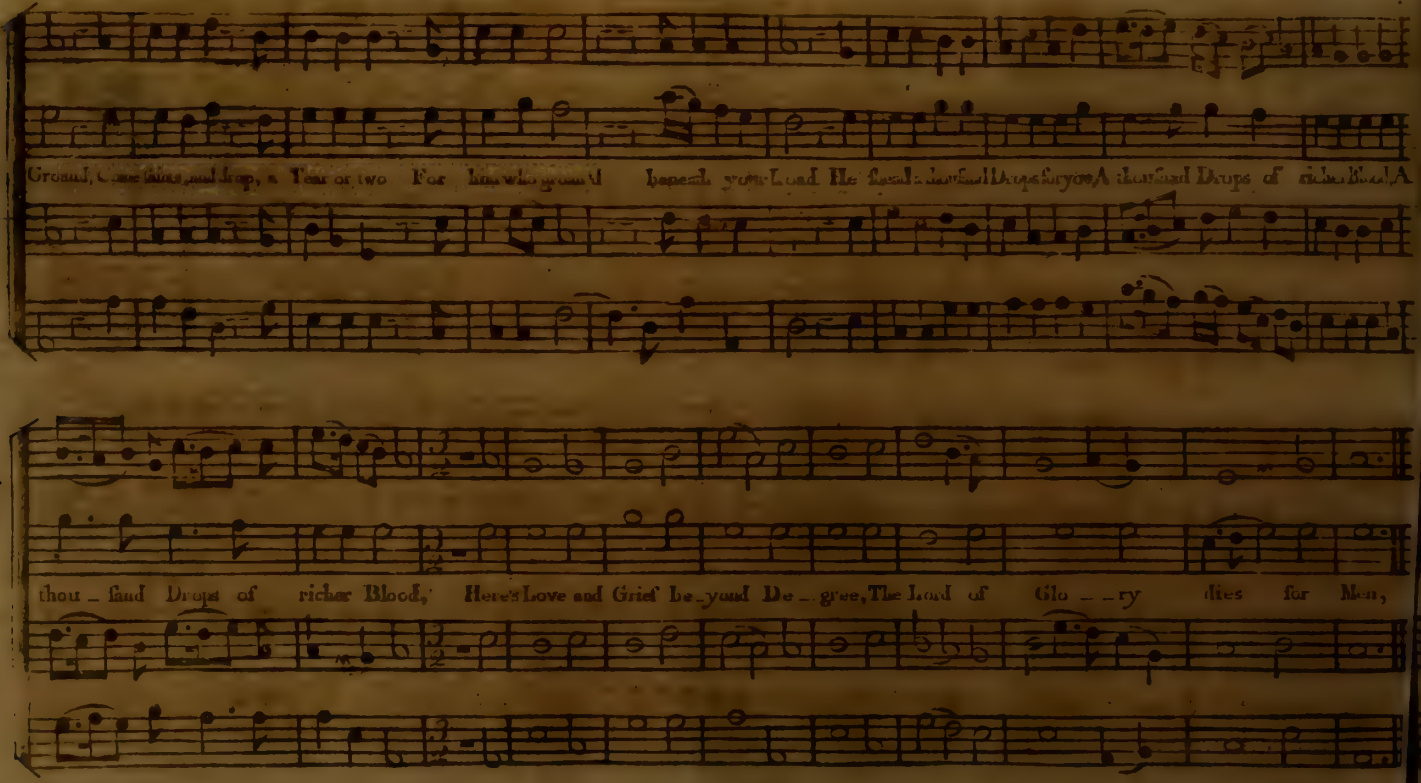

ho _ _ _ nour and glory
Bless and honour and glory and Pow'r be unto him who seeth up _ on the Throne and unto the Lamb for_
_ _ _ _

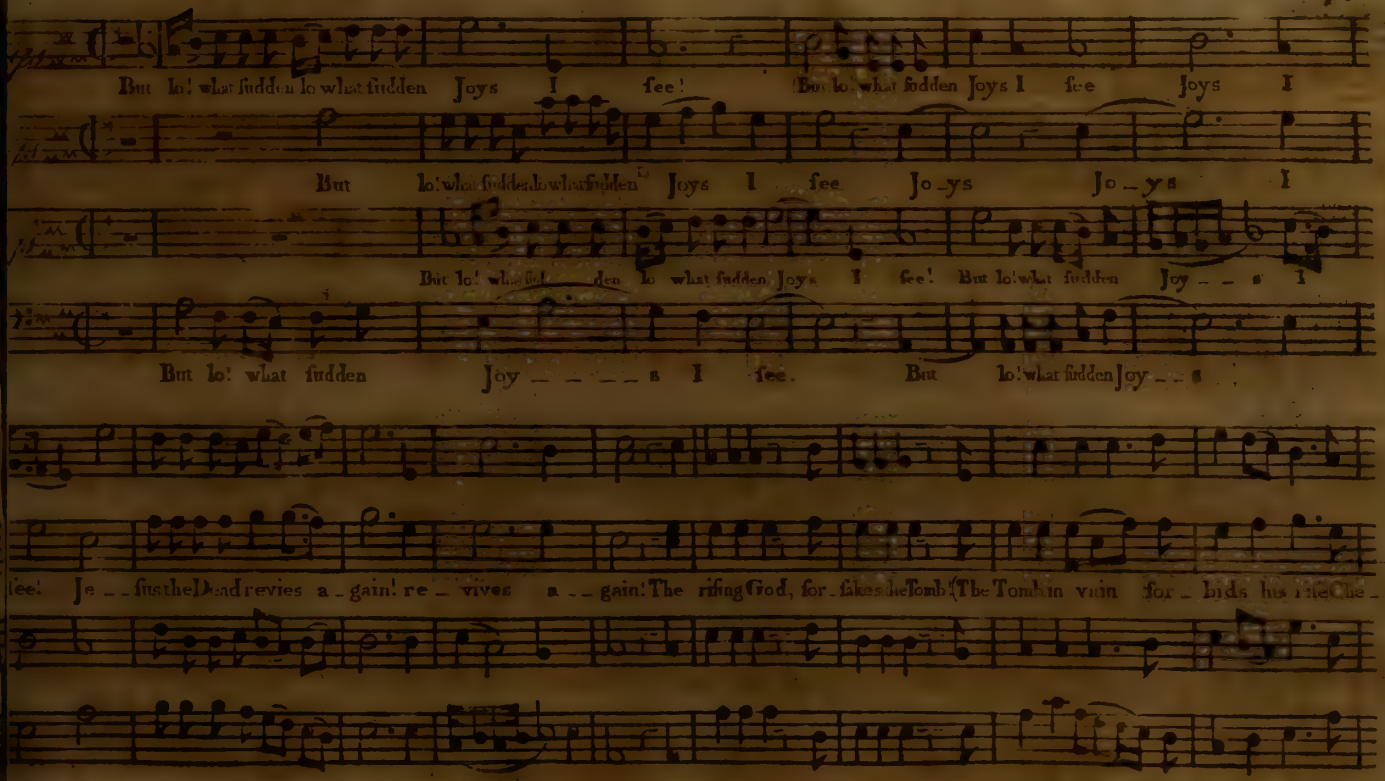
Loud


Pra _ _ _ _ ife our God all ye his ser_vants and all that fear him both small and great
Alleluia for the Lord
Let us re_joi _ _ _ ce re joi _ _ _ ce rejoi
God omnipotent reign _ _ eth
Let us re_joi _ _ _ ce rejoi _ _ _
Let us re _ joi _ _ _ ce re_joi _ _ _ ce re_joi _ _ _ ce rejoice
Let us re_joi _ _ _ ce rejoi


re-joi-ce re-joi-ce and be glad be glad
re-joi-ce and be glad and give la-ud
re-joi-ce re-joi-ce and be glad be gla-d
Slow
Hal-le-lu-jah hal-le-lu-jah hal-le-lu-jah A-men


He dies! the Friend of Sinners dies, the tidings ſtrike a Dol _ ful Sound! the tidings ſtrike the tidings ſtrike a Dol _ ful
Trem _ bling ſhakes
Sound Dolful Sound! A ſolemn Darkneſs a ſo _ lemn Darkneſs veils the Skies! A ſudden Trem _ _ _ bling ſhakes the
Trem _ _ bling Trem _ bling
Trembling


Ground, Come sailors, and drop, a Tear or two For him who groan'd beneath your Load He shed a thousand Drops for you, A thousand Drops of richer Blood, A
thou _ sand Drops of richer Blood, Here's Love and Grief be _ yond De _ gree, The Lord of Glo _ _ ry dies for Men,


But lo! what ſudden Joys I ſee! But lo! what ſudden Joys I ſee Joys I
But lo! what ſudden Joys I ſee Joys Joys I
But lo! what ſudden Joys I ſee! But lo! what ſudden Joy s I
But lo! what ſudden Joy s I ſee. But lo! what ſudden Joy s
ſee! Je sus the Dead revies a gain! re vives a gain! The riſing God, for ſakes the Tomb! The Tomb in vain for bids his Prey the Che

great Deliverer rei _ _

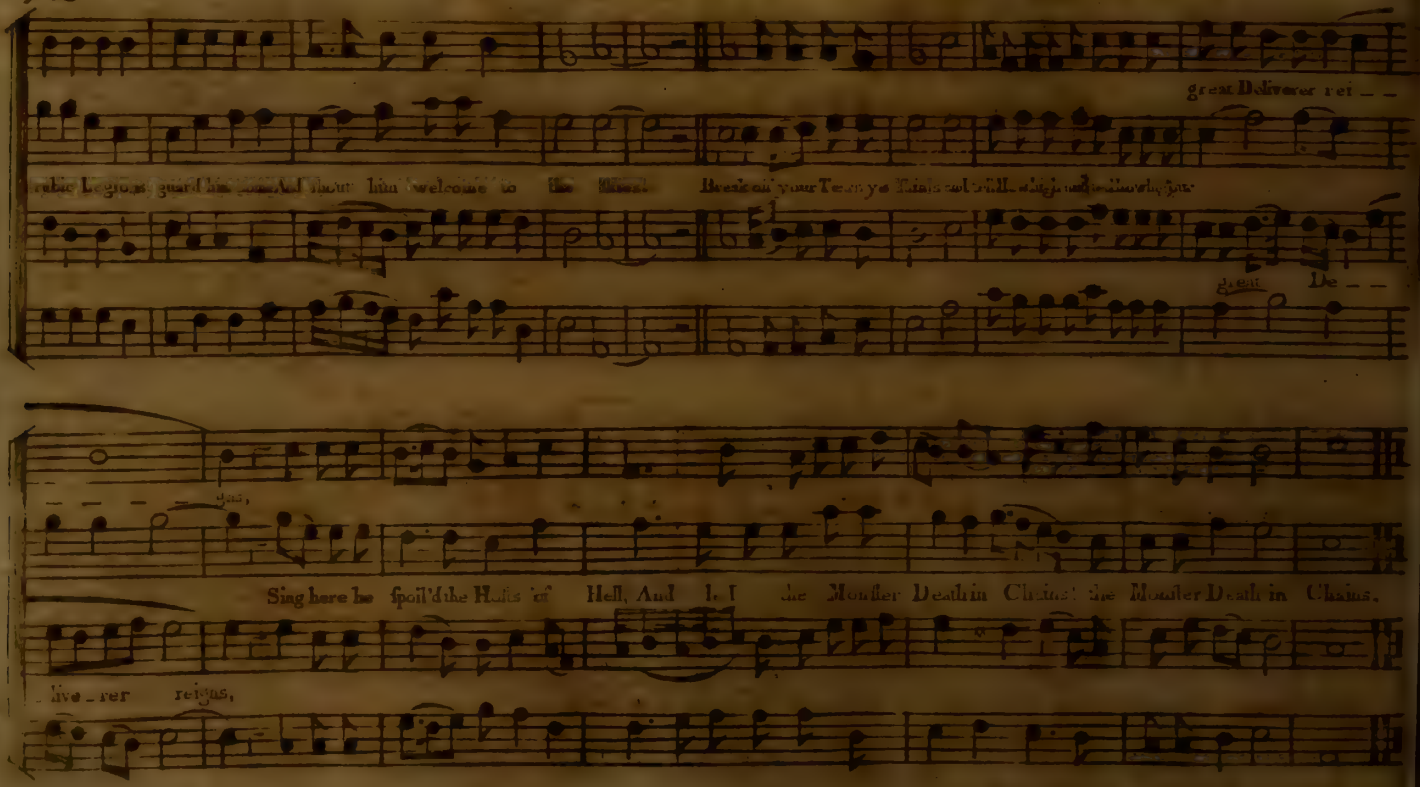
rubic Legions guard him [illegible] And shout him welcome to the [illegible] Break off your Tears ye [illegible]

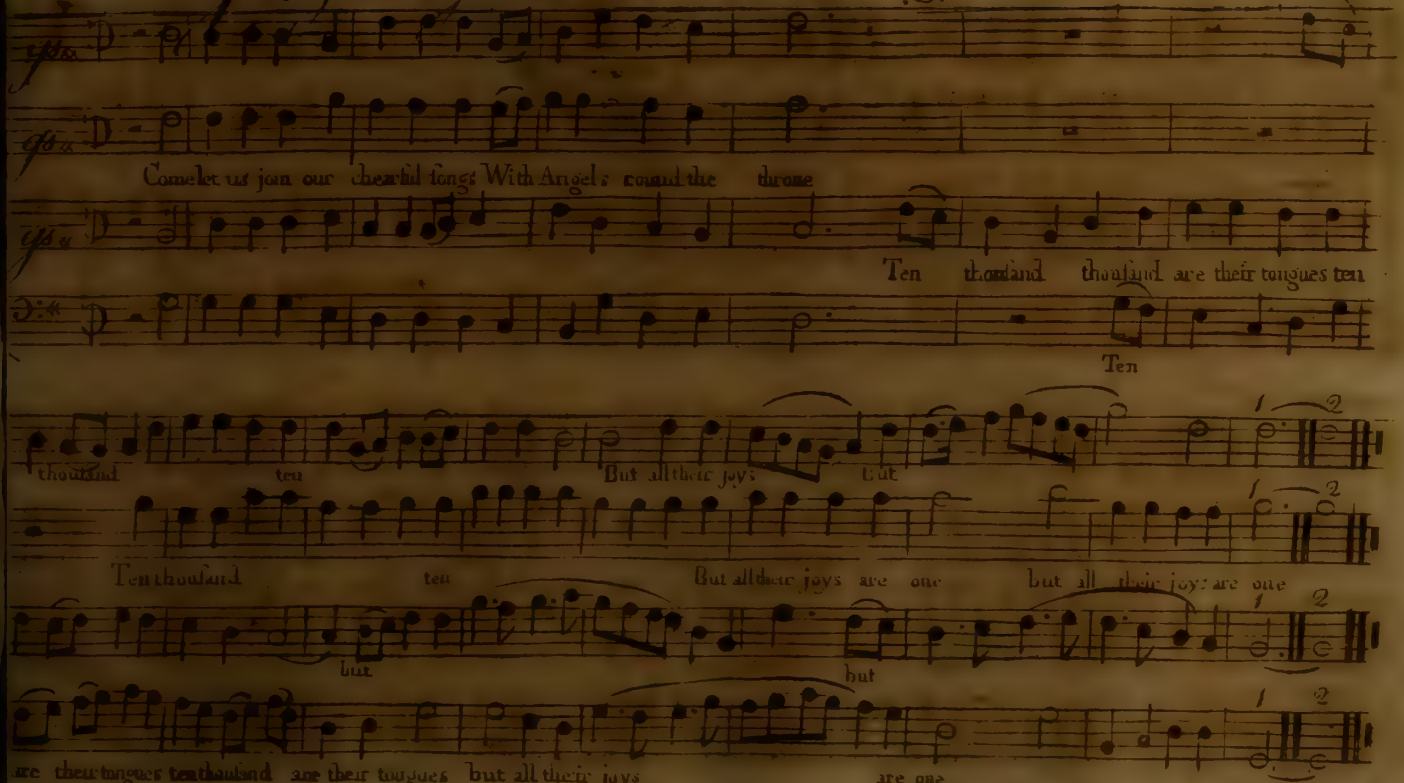
great De _ _

_ _ _ _ gas,

Sing here he spoil'd the Hosts of Hell, And led the Monster Death in Chains! the Monster Death in Chains.

_ live _ rer reigns,

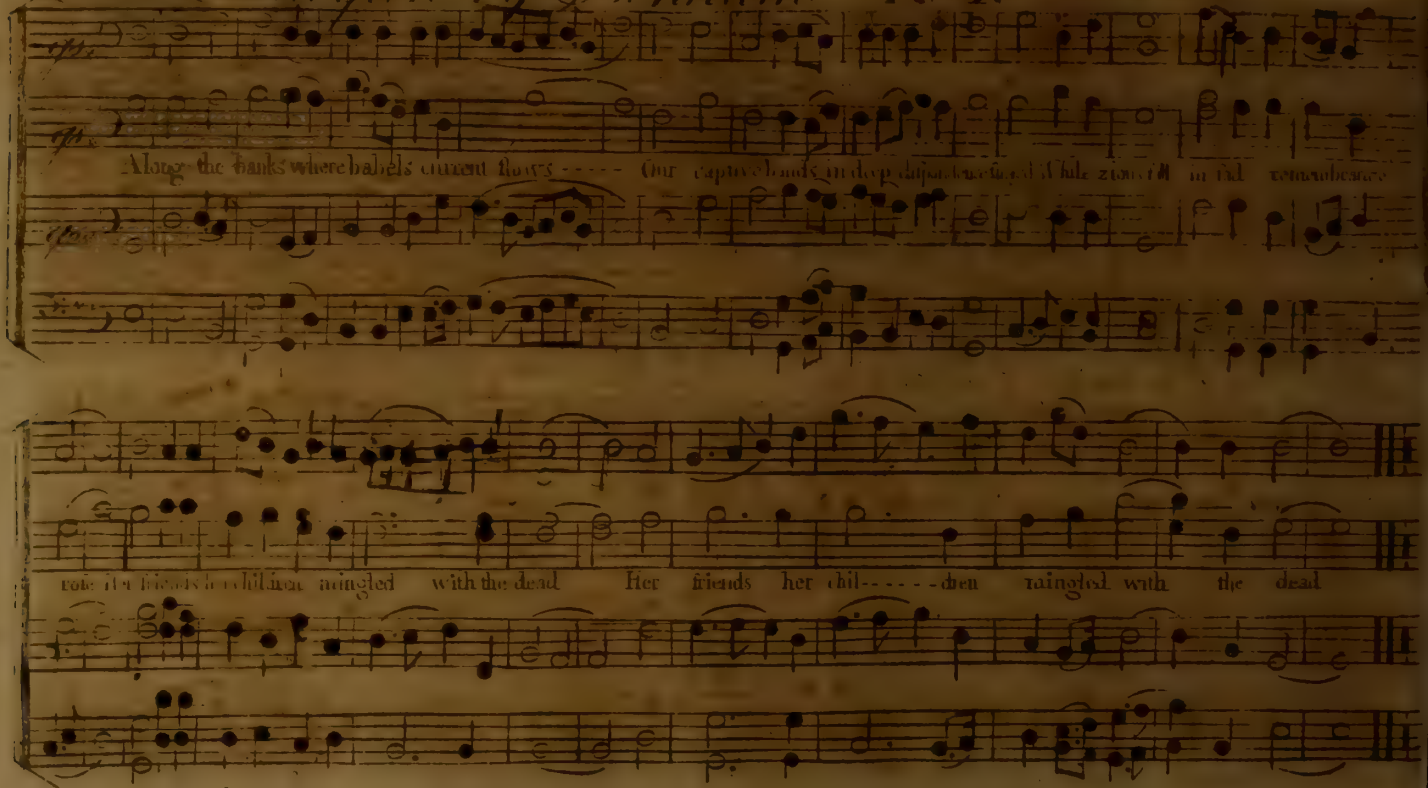



Come let us join our cheerful songs With Angels round the throne
Ten thousand thousand are their tongues ten
Ten
thousand ten But all their joys but
Ten thousand ten But all their joys are one but all their joys are one
but but
are their tongues ten thousand are their tongues but all their joys
are one

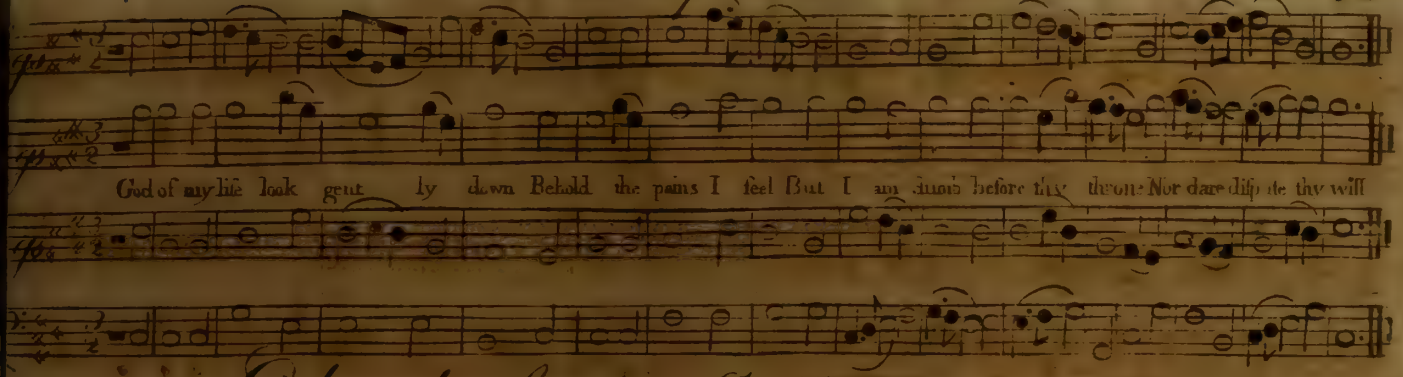
Babylon by Benham P. 11.

Along the banks where babels current flows ----- Our captive bands in deep dispondence sighed While zions fall in sad remembrance

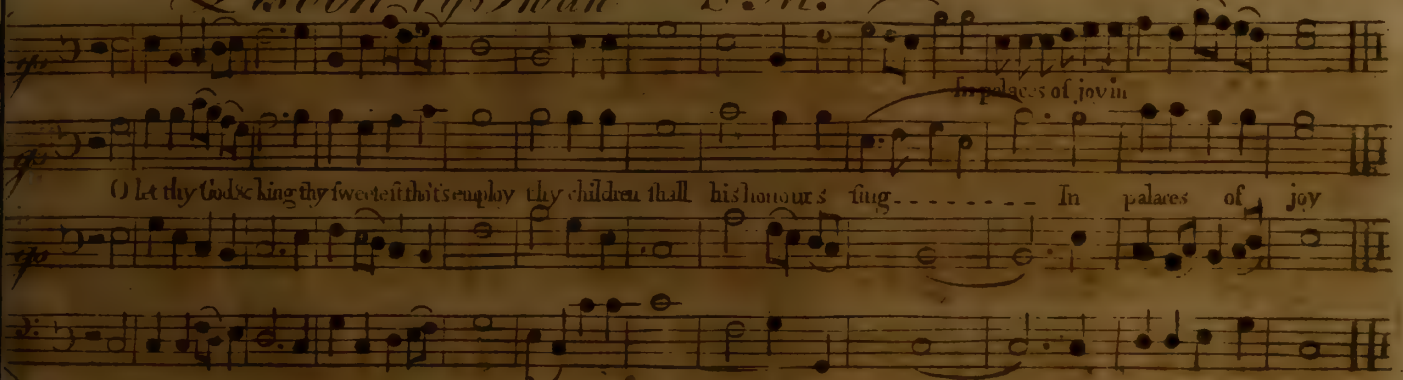
rose Her friends her children mingled with the dead Her friends her chil------dren mingled with the dead



Poland by Swan C. M.

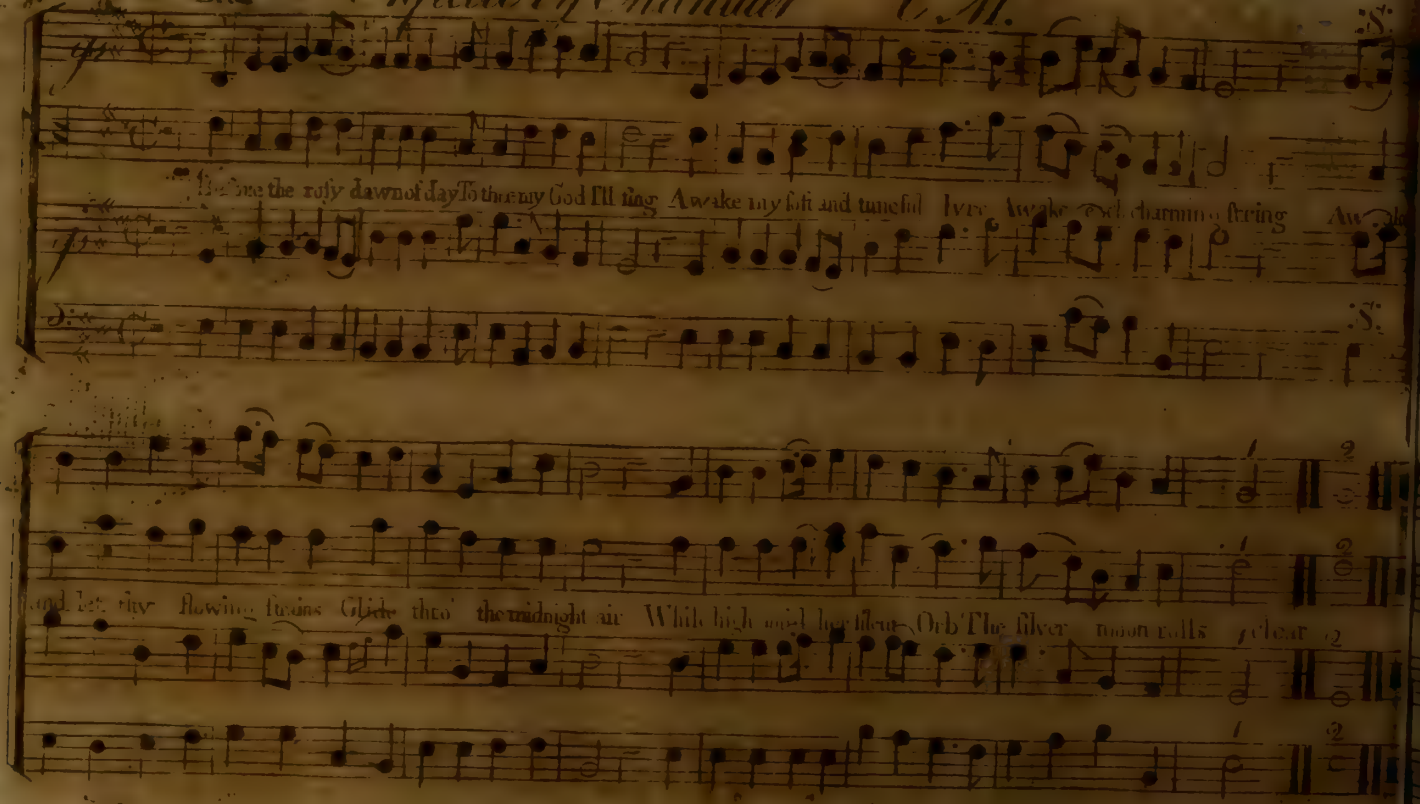


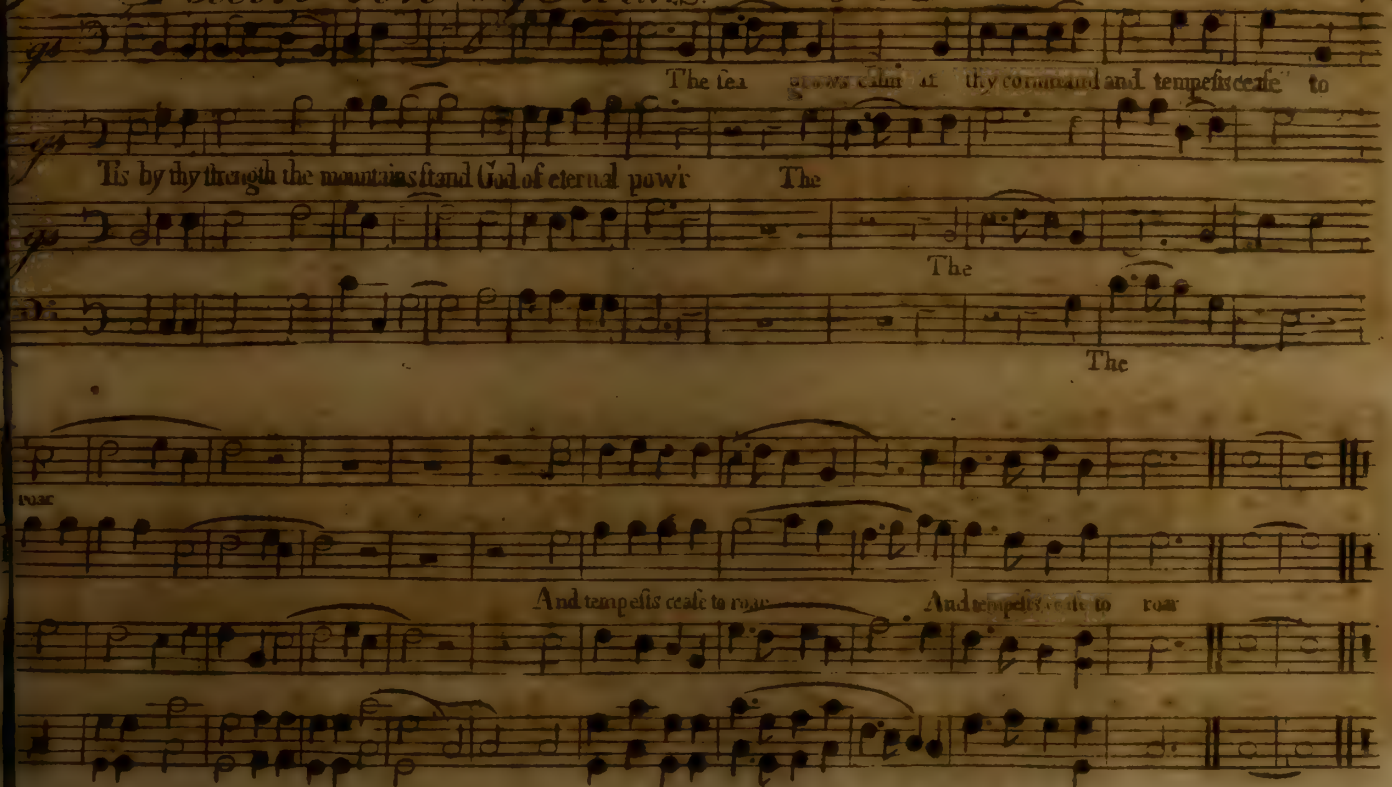
Lisbon by Swan S. M.



Brit

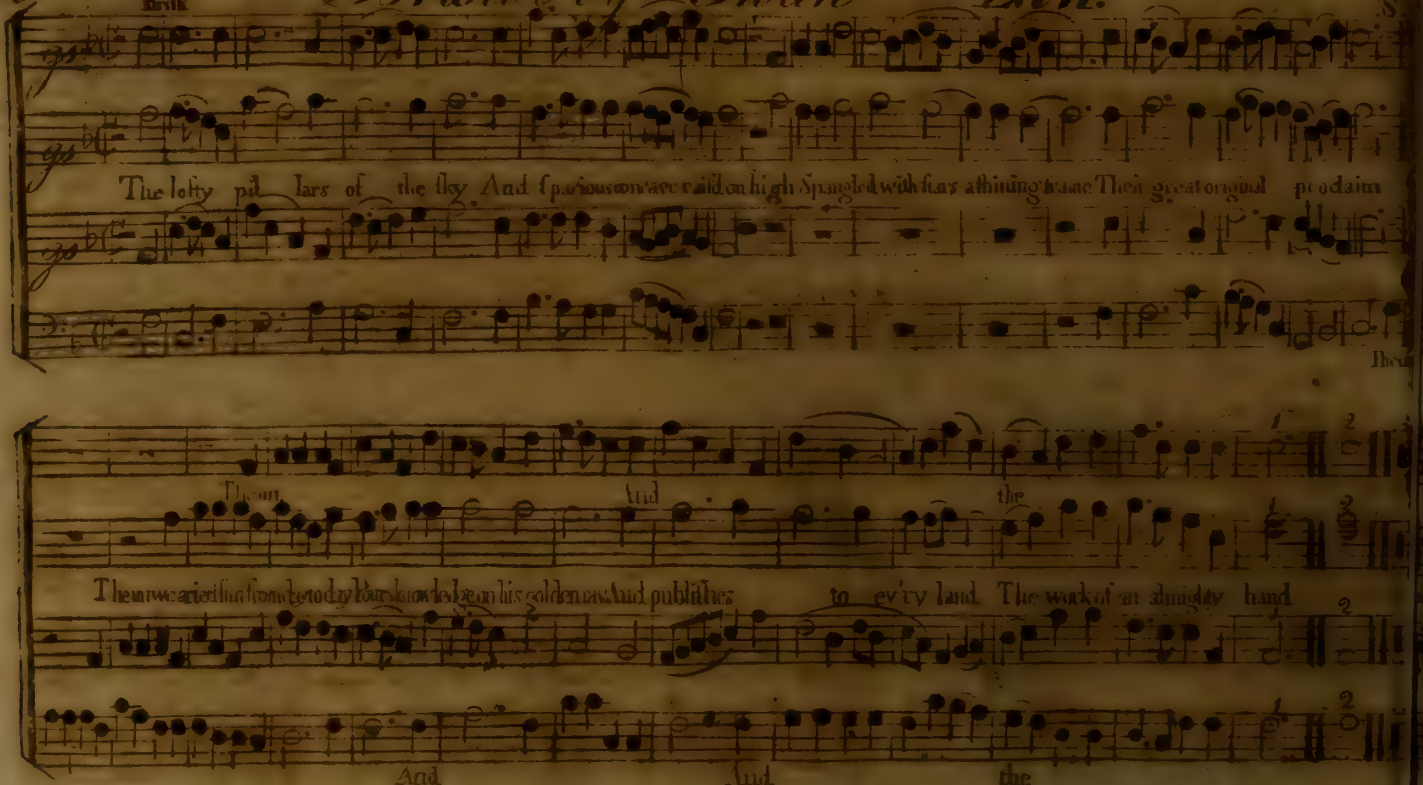
Enfield by Chandler C.M.



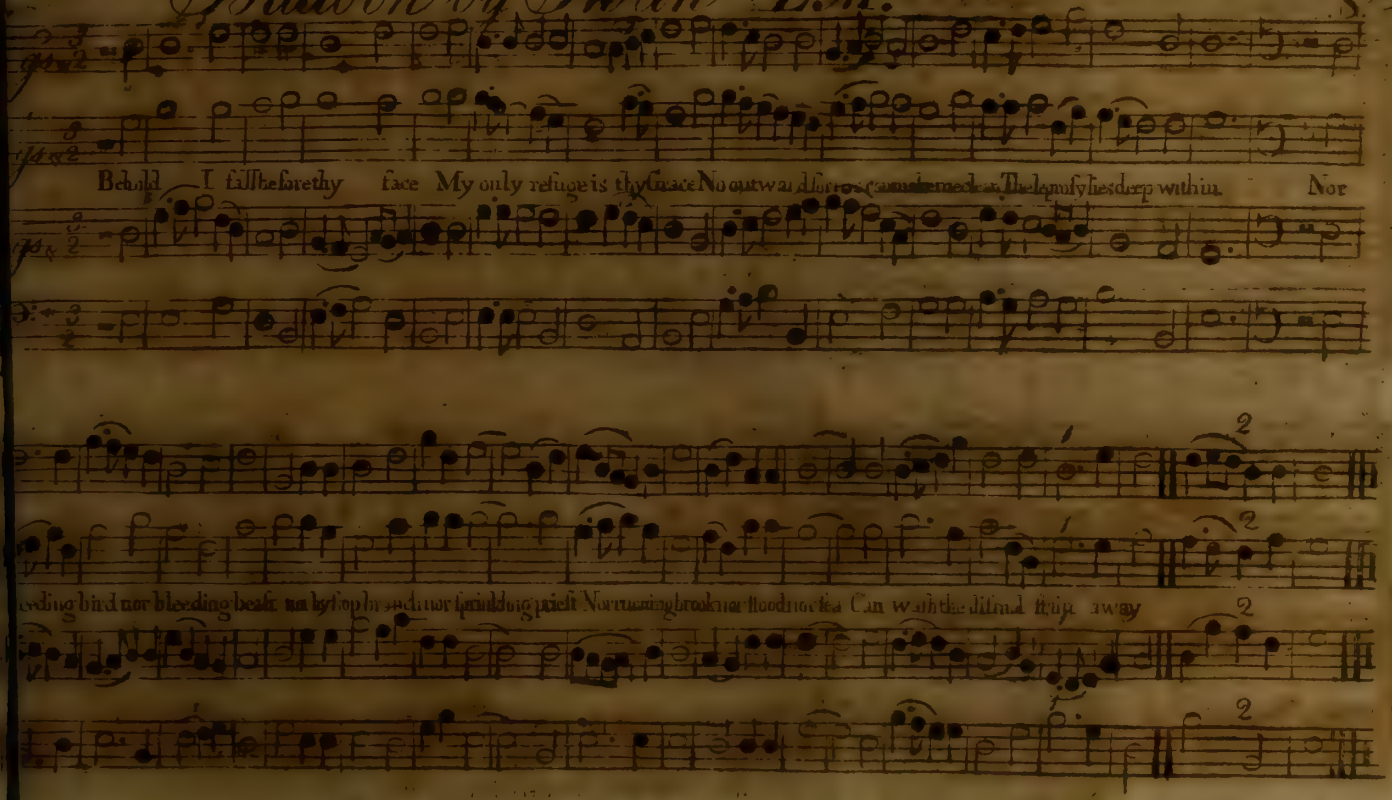

The tea
thy command and tempests cease to
Tis by thy strength the mountains stand God of eternal pow'r
The
The
The
roar
And tempests cease to roar
And tempests cease to roar

Britk

Bristol by Swan L.M.



Balloon by Swan L.M.



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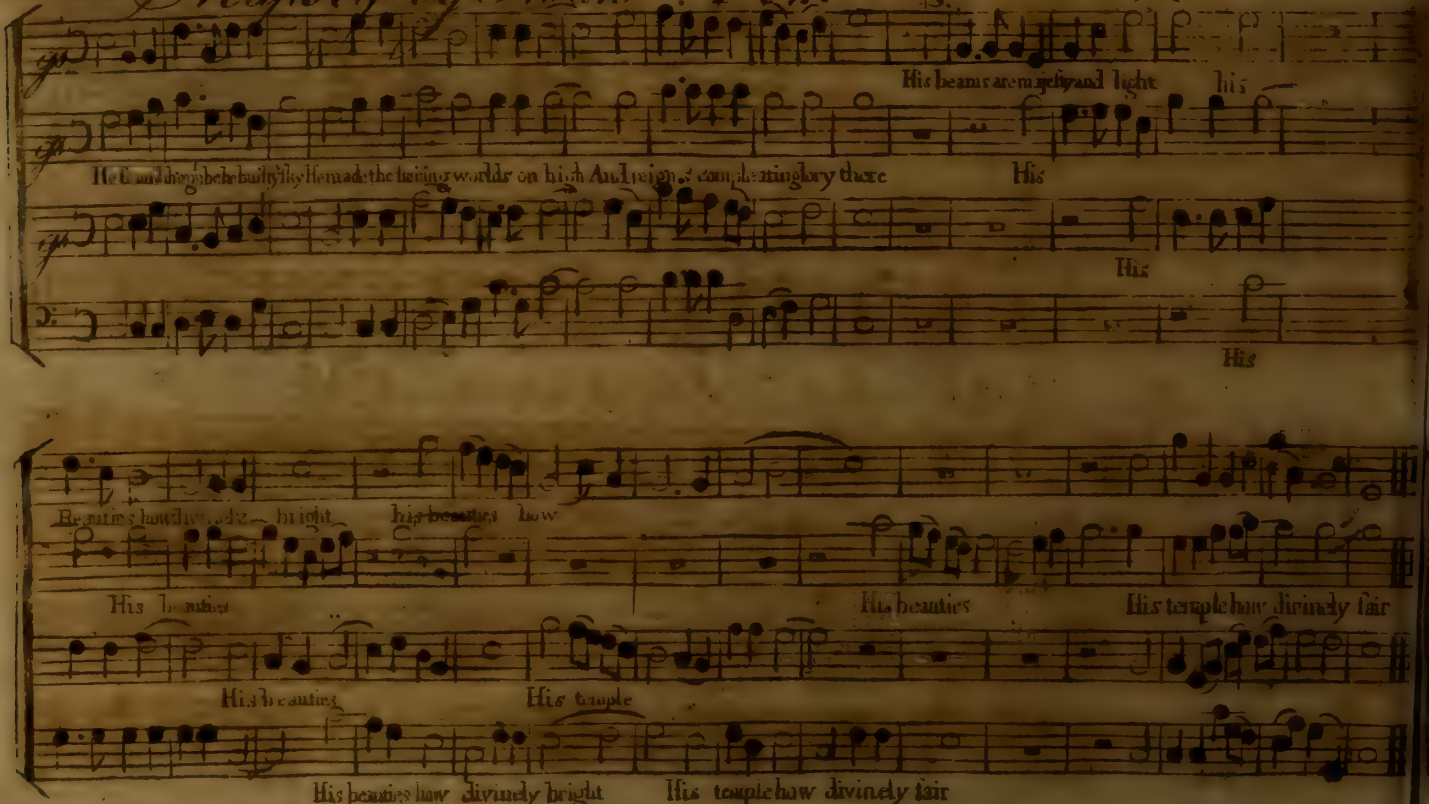

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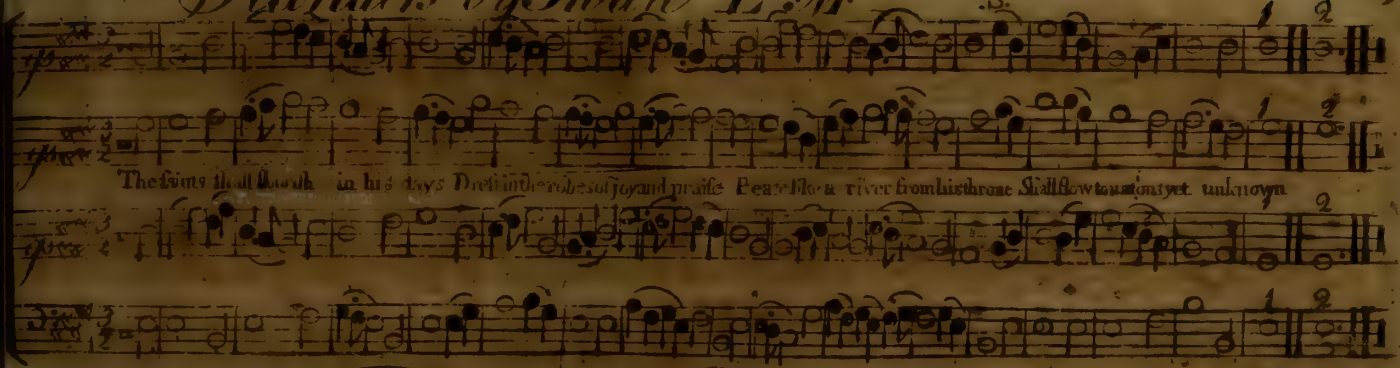

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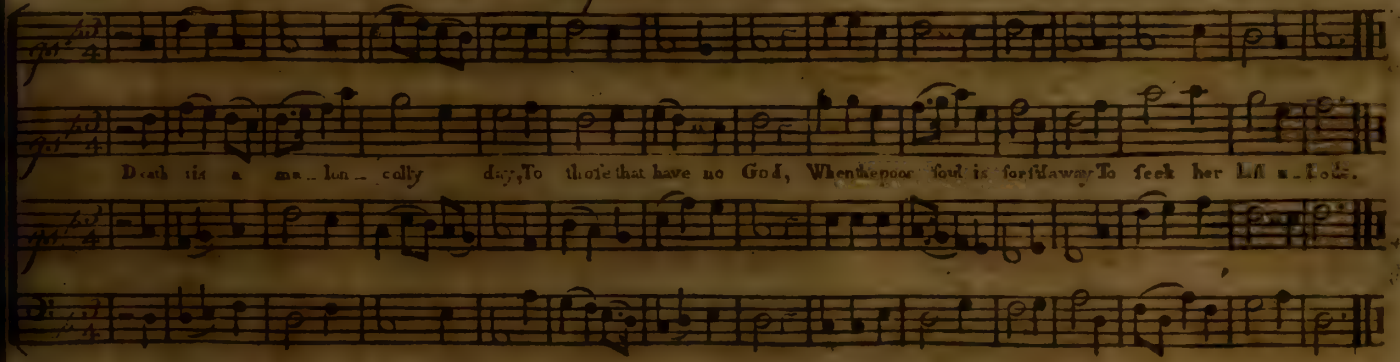

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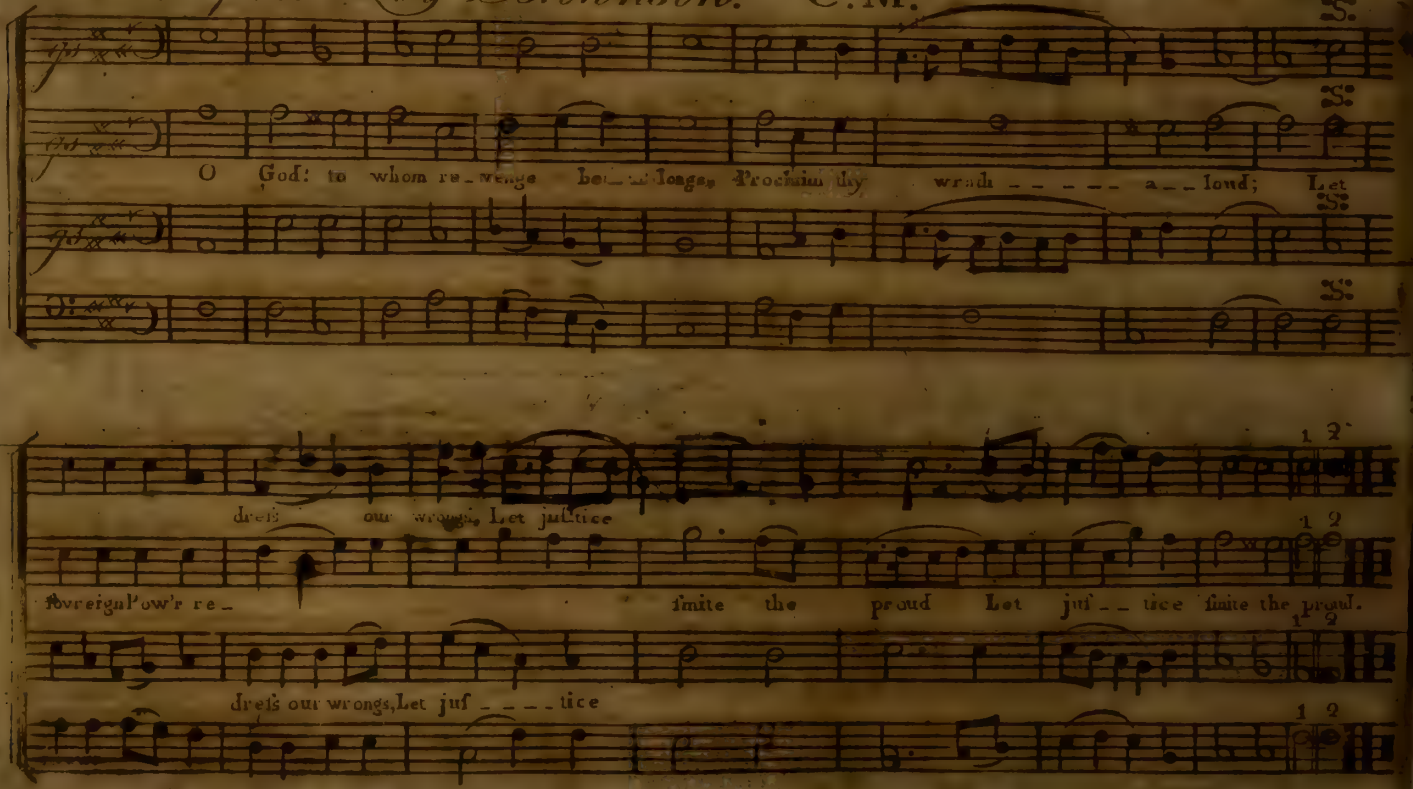

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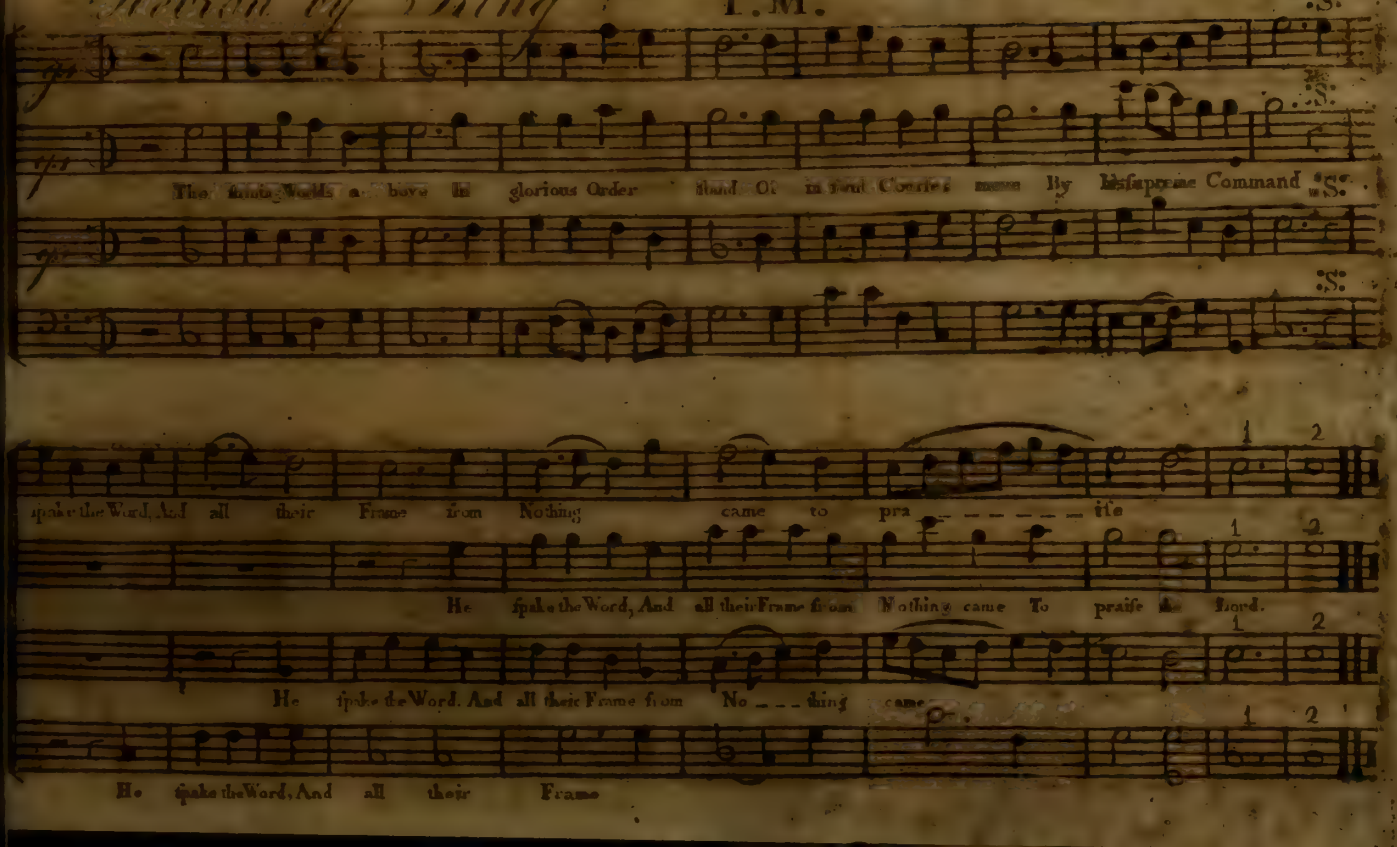
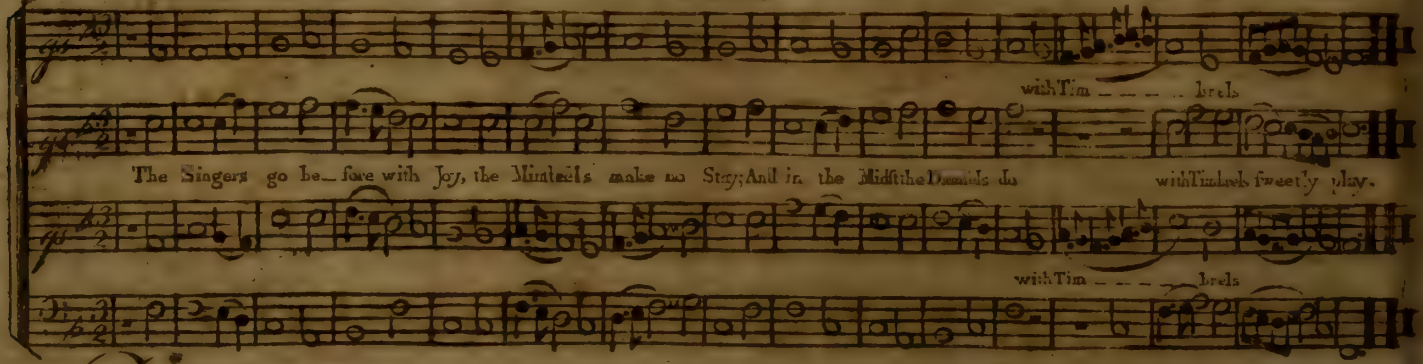


84 *Laindon.* C.M.



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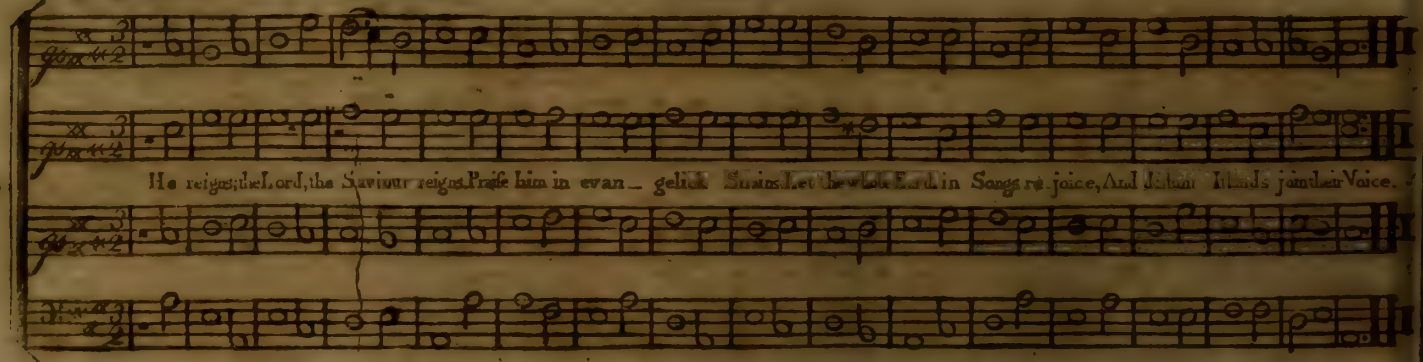

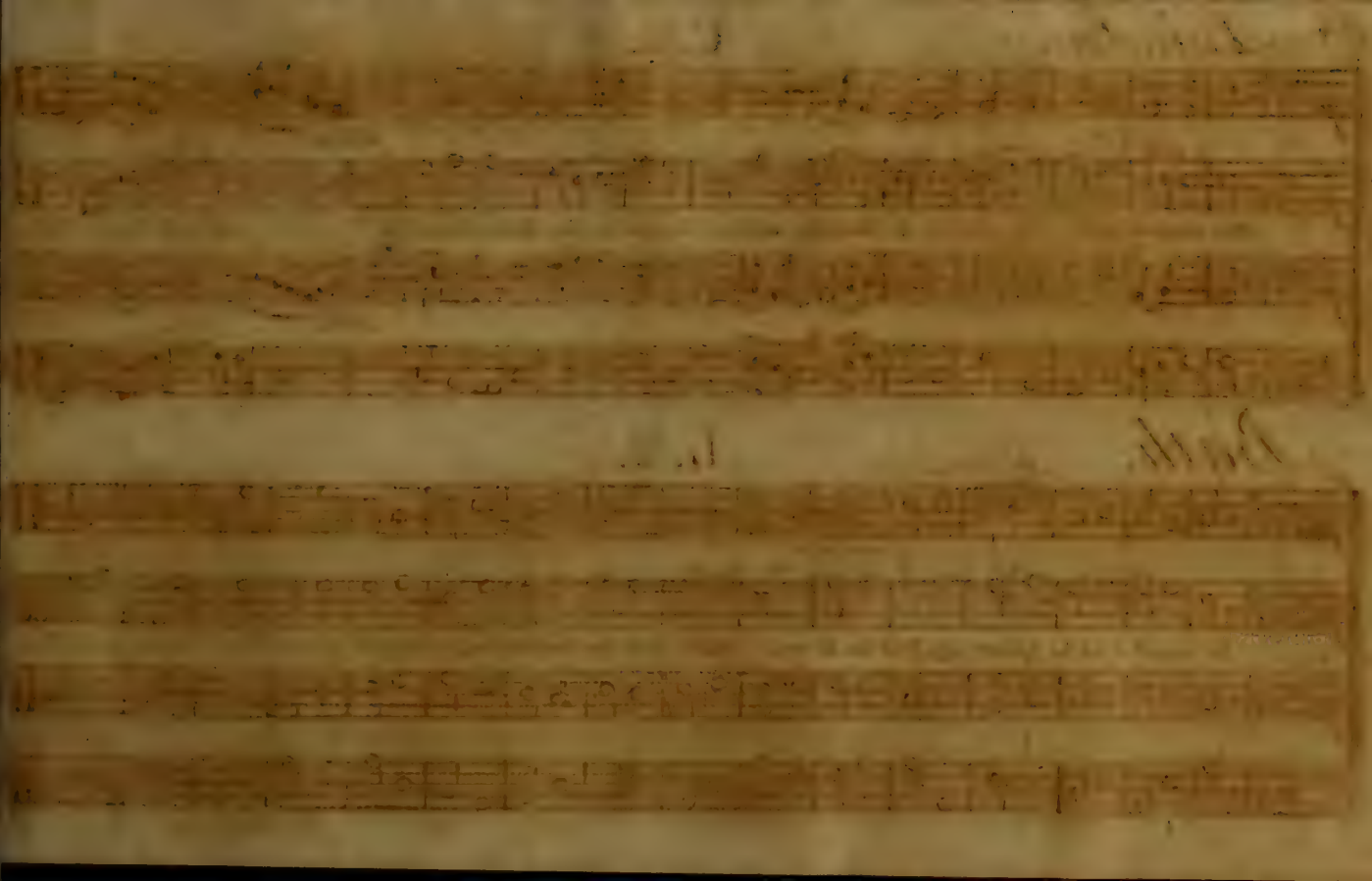

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